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Cobb, Sculp.

*A Pocket-Companion
FOR
Gentlemen and Ladies.*

IX.F.26^a
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A
Pocket Companion

FOR
Gentlemen *and* Ladies:

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Organist of St James's Garlick-hith.*

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*Engrav'd and Printed at Chuer's Printing-
Office in Bow-Church-Yard, and sold there,
and by B. Creak, at y^e Bible in Tarmyn-Street
St James's*



To the Right Honourable
J O H N,
Marquis of CARNARVON,
Son and Heir Apparent to the
Most Illustrious PRINCE,
JAMES, Duke of *Chandois,*
This Pocket Volume of Musick
Is most humbly Dedicated,
By His **LORDSHIP'S**
Most Obedient Servant,
Richard Neale.

PREFACE.

Since Musick has been always esteem'd the most agreeable as well as most innocent Amusement; never failing to please the polite & generous Part of Mankind, 'tis hop'd the following Entertainment (which has been approv'd of by the best Judges) will meet with that Encouragement and Applause, which we presume is due to the Labour we have been at to make it compleat. —

As all things of this Nature that have appear'd in the World, have been generally of a Size more adapted to a Library, than to accompany one Abroad; we flatter our Selves with the hopes of a favourable Reception for this Collection; the manner of introducing it being entirely new, &c.

To give these Airs all possible Advantages, they are correctly Engrav'd on Copper Plates, figur'd for the Harpsicord, and also transpos'd for the Flute, by a carefull and Judicious Master; & may be carried with the greatest ease in the Pockets of Gentlemen and Ladies.

If they meet with a kind Acceptance from those for whose Entertainment they were design'd; they'll fully answer the Ends and Wishes of

The Proprietors. —

By an unknown Hand.

On the following *OPERA* Airs .

Inest sua gratia parvis.

*So small a Space! — yet here we find
All that can ease or charm the Mind :
Whoever does this Jewel wear
May conquer Grief and banish Care ;
All-powerful Fate a-while controul,
And, Spite of Nôc ! make Gay the Soul :
Force black Despair itself to Smile
And Love's successless Pains beguile.*

*Thus in a little Circle stands
Some wondrous Sage, whose least Commands
Display the Mysteries of his Art
To please the Ear, and joy the Heart,
By Magick Sounds and Mystick Sights
All Senses he at once delights,
To such a height our Transports rise
His Praise is lost in our Surprise .*

1

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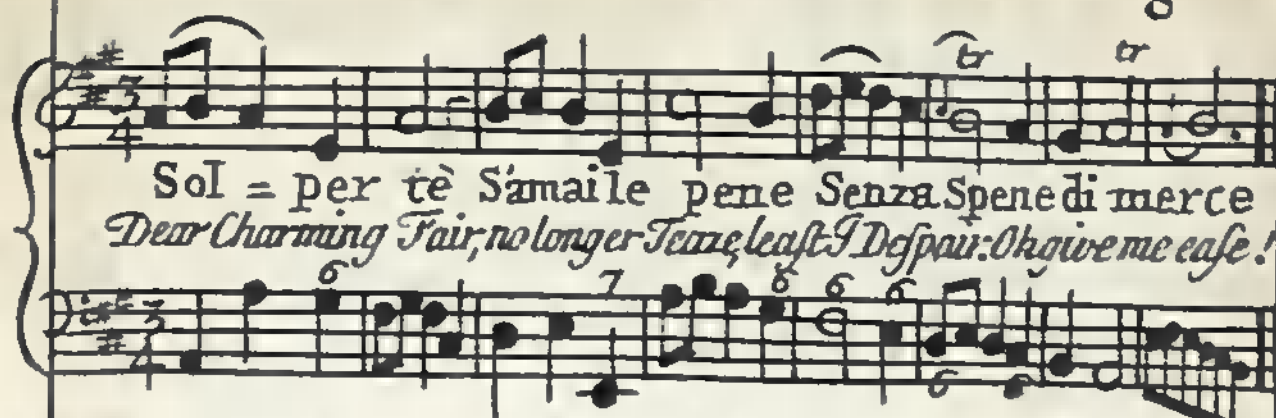
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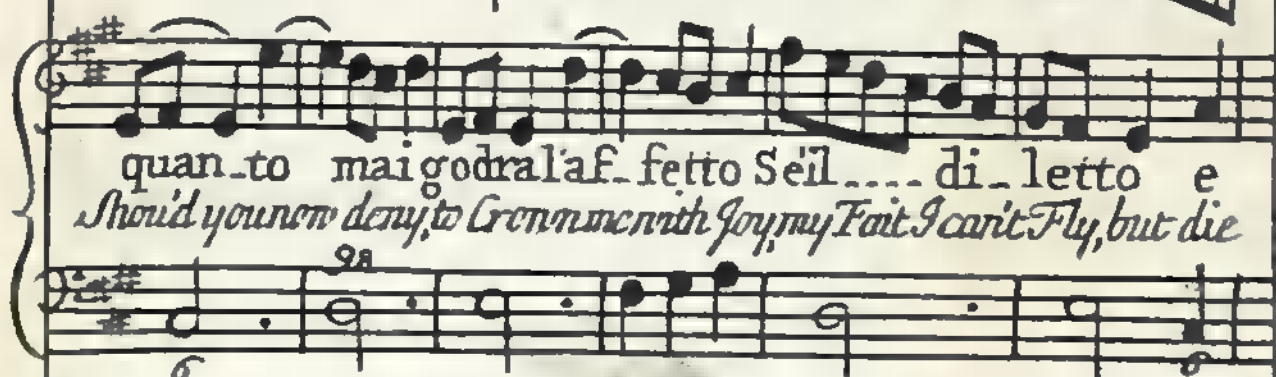
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Note The II. Edition of this Book is now printing
therefore those who intend to have their Names inserted
as Encouragers of the Work must send their first Payments
forthwith

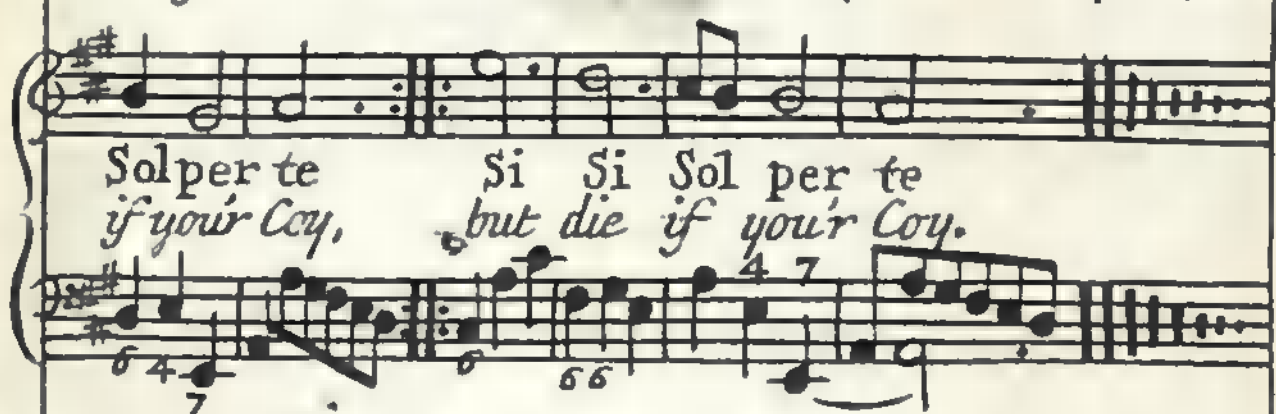
A Favourite Minuet in Italian and English ¹



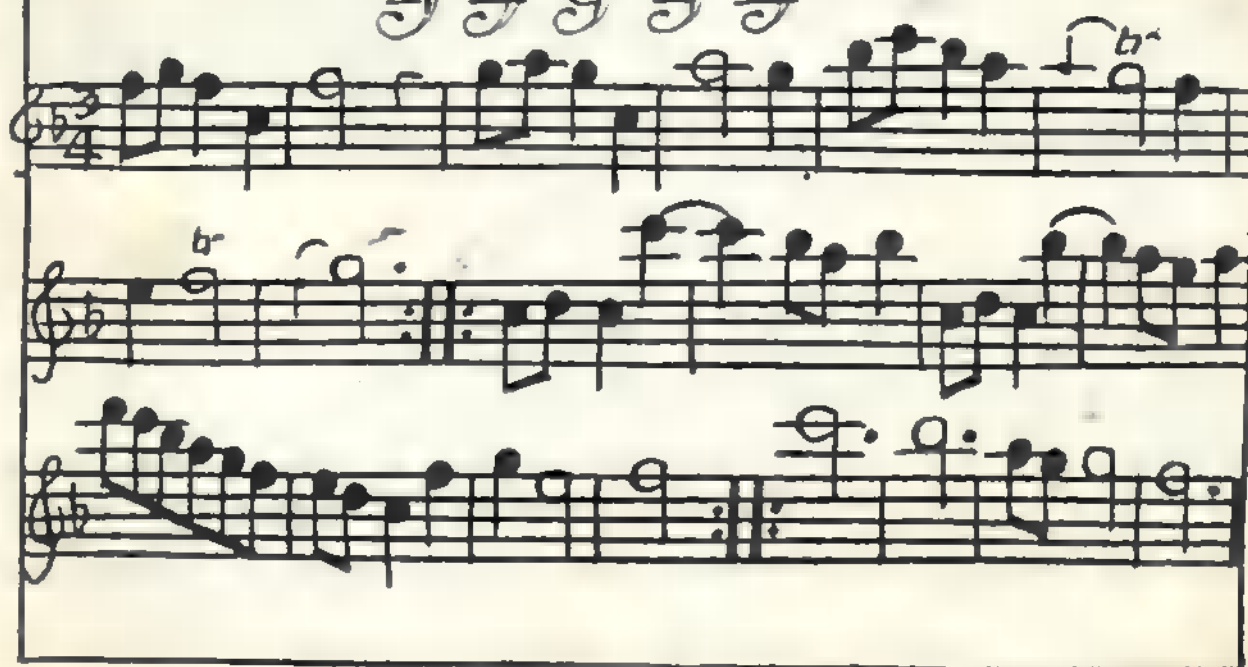
Sol = per tè S'amaile pene Senza Spene di merce
Dear Charming Fair, no longer Teaze, least I Despair: Oh give me ease!



quan to maigodra l'af-fetto Seil di-letto e
Shoud you now deny, to Grown men with Joy, my Fair I can't Fly, but die



Sol per te Si Si Sol per te
if your Coy, but die if you'r Coy.

A Favourite SONG,

Largo

Ritorna o dolce a more confor-ta questo

sen confor-ta questo sen o dolce amore o dolce amo re con

for-ta questo sen For ritorna o dolce a more con

for-ta questo sen ritorna ritorna o dolce a =

mo-re confor-ta questo sen confor-ta confor-ta questo

sen For sos pi'a il n'csto

In the Opera of Otho.

3

core di stringer il suo ben sospira il mesto core fos-
-pira il mesto core di stringer il suo ben di stringer il suo ben

D.C.

Flute

12f

Largo. Sym.

12f

Song

12f

Sym. Song

12f

12f

Sym.

12f

12f

Da Capo

4 *A Favourite Minuet, in y Opera of Floridante,*

Alle.

Oh lovely

O cara

Charmer no more oppress me Beauty amazing fly to my arms

spene del mio diletto il core amante si fidain te

Oh lovely Charmer no more oppress me beauty amazing fly to my

O cara spene del mio diletto il core amante si fidain

Arms Oh lovely Char *mer*

te O spene ca *ra*

Oh lovely Charmer no more oppress me Beauty amazing fly to my arms

O cara spene del mio deletto il core amante si fidain te

Oh lovely Char *mer*

O spene ca *ra*

In English and Italian.

5

Oh lovely Charmer how more oppress me Beauty amazing fly quick to my
O cara speme del mio diletto il core amante si fida in
Ar me fly quick to my arms
te si fida in te
Dear sweetest Angel quickly come bless me
l'amato bene che torni aspetto
and let me revel in thy sweet charms & let me re
fido e costante al par di me fido e costan
del in thy sweet Charms dear sweetest Angel quickly come
te l'amato bene che torni
bless me and let me revel in thy Sweet Charms Da Capo
aspetto fido e costante al par di me
Turn over for the Flute

O Cara Spene, &c.

Sym.
Allegro

Song

Sym.

Song

b

A handwritten musical score on aged paper, numbered '6' in the top left. The title 'O Cara Spene, &c.' is written in a cursive hand at the top. The score consists of ten staves of music, each beginning with a treble clef. The notation includes various note values, rests, and slurs. Above the first staff is the word 'Sym.' and below it is 'Allegro'. Above the fourth staff is 'Song', and above the sixth staff is 'Sym.'. Above the eighth staff is 'Song'. A small 'b' (flat) symbol appears above the eighth staff. The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

For the Flute.

7

tr

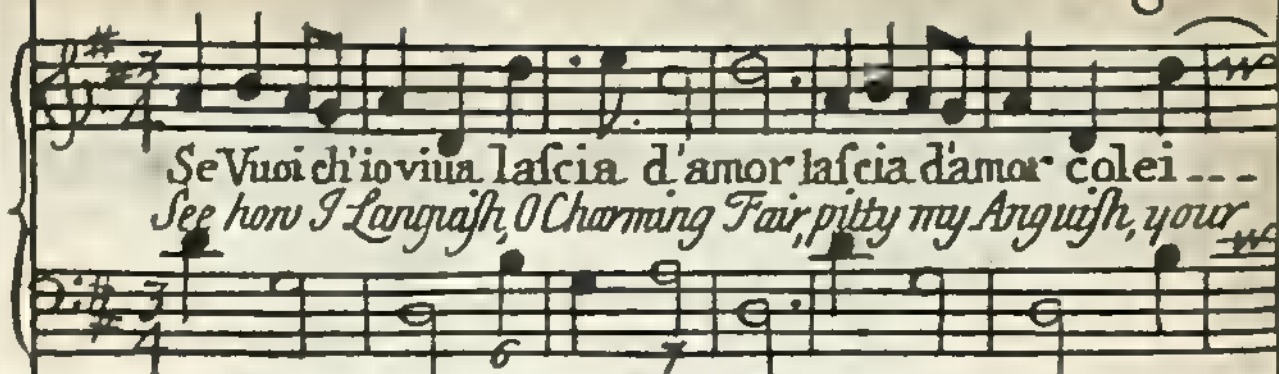
tr

Sym.

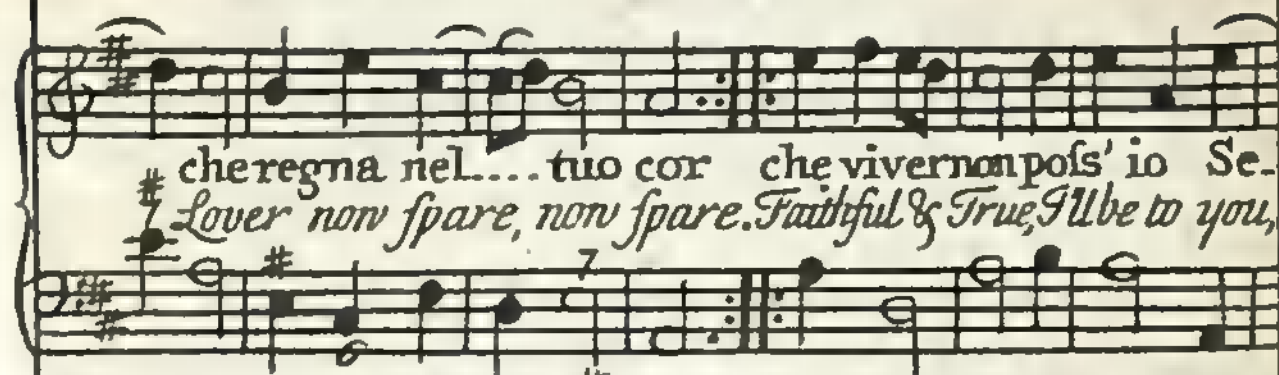
Song

Da Capo

A Minuet in Italian and English



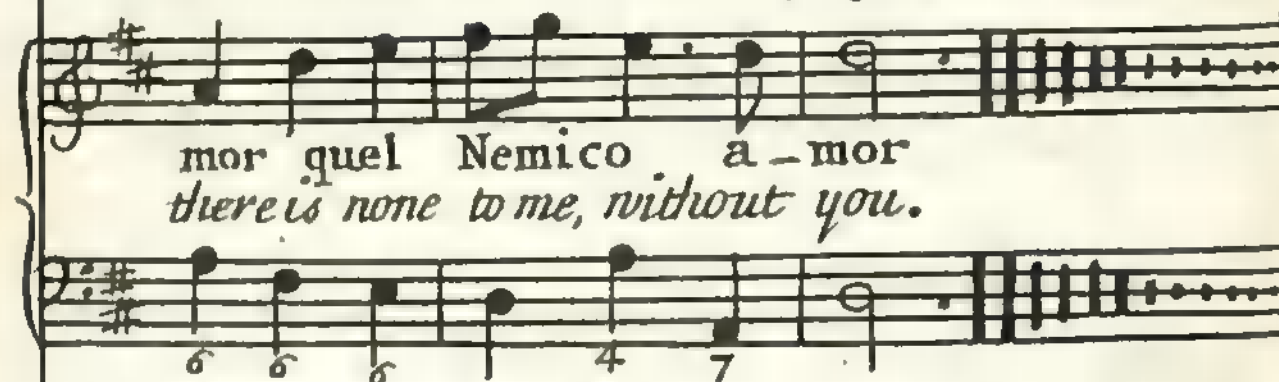
Se Vuoi ch'io viva lascia d'amor lascia d'amor colei ...
See how I Languish, O Charming Fair, pity my Anguish, your



chereгна nel... tuo cor che vivernon poss' io Se.
Lover non spare, non spare. Faithful & True, I'll be to you,

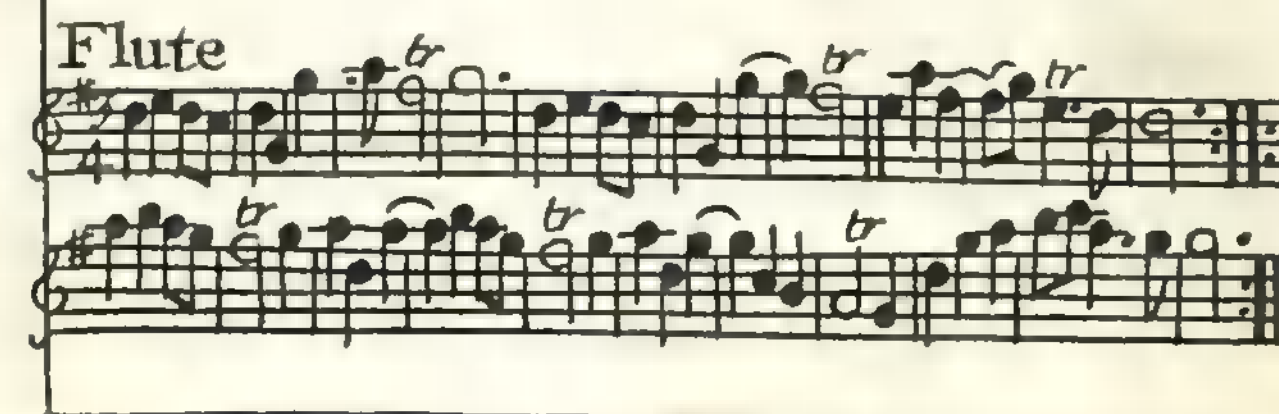


Viue nel tuo petto quel mio nemico a -
Crowns should not tempt me, to bid you a dieu, Joys



mor quel Nemico a - mor
there is none to me, without you.

Flute



A Favourite SONG in Griselda⁹

Andante

'Tis my
 Glory to adore you, you're so Char-ming, O my dearest,
 Why should I of Fate complain: Tho' I'm not y^e happiest Swain
 Still, still I'm y^e fencereft, Evermore I'll adore, O my dearest.

How tormenting is the Passion,
 When our Wi-...shes are in Vain:
 But to gaze on one so fair,
 Makes amends for all my Care:
 Why, why should I of Fate complain:
 Evermore I'll adore, Oh my Dearest.

Flute

A Favourite SONG, in Italian & English

Piu beni...gno parche arrida verso noi il
Charmer hear your faithful Lover, nor disdain to ad =

cielo e amor ei promette all al.....ma fida
= mit his Flame; Cease to Slight, your Scorn give over,

di dar tregua al suo dolor Piu be-nig-no
Constant e - ver I'll remain. Charms surround those

parche arri...da ver-so noi il cielo e amor
love - ly Features, tender pit...ty grant your Slave,

Piu....be nigno parche arri...da ver....so
turn and be so kind, a Creature, haste and

In the Opera of Coriolanus.

11

Noi il cielo e amor. Retornello
Heale the Wounds you gave.

This musical score is for a scene from the opera 'Coriolanus'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system contains the vocal entry and the first system of the piano accompaniment. The second system contains the continuation of the vocal line and the second system of the piano accompaniment. The piano part includes several trills (tr) and fingerings (6, 4, 7, 6, 6, 6, 4, 5, 6, 6, 4, 5, 7). The vocal line includes a trill (tr) and a fermata. The score concludes with a double bar line.

A SONG in the Opera

Love leads to Battle; who dares op-pose him: the Rebel

Squadrons his Presence fly,.....

Love leads to Battle; who dares op pose him: y Rebel Squadrons

his Presence fly, See how y

He-ro drives all be-fore him, Armed with Lightning

Of Camilla.

Shot from her Eyes, see how the He-ro drives all be-fore him,

Armed with Light-ning shot from her Eyes.

Da Capo

Da Capo

An AIR, in Italian & English,

*No, no, no; I will no more believe thee,
No, no, no; non voi piu star in pe...ne,*

*you shall no more deceive me, to Love I
sprezzo la mia ca-te ne, e bramo*

*bid adieu, to Love I bid adieu: No, you
di morir, e bra-mo di morir: No, non*

*shall no more delude me, in vain I have
voi piu star in pe...ne, sprezzo la mia*

*persu'd thee, farewell to Love and you, to
ca-te ne, e bra-mo di mo-rir, e*

Sung at the Theatre in Drury-Lane 15



Love I bid adieu, farewell to Love and
bramo di morir, e bramo di mo-

you, to Love I bid adieu, fare-
:rir, e bramo di morir, e

=vel to Love and you.
bramo di mo...rir.



Decorative flourish above the first staff.

A SONG in y^e Opera

Love thou airy vain Illusion, Love thou airy
vain Illusion, fly Deceiver, fly Deceiver, fly De-ceiver
of my Joys, of my Joys; all thy Arts are but
Delusion, whilst vain Hope my Heart decoys, all thy Arts are
but Delusion, whilst vain Hope my Heart decoys:

Of Phyrrius and Demetrius. ¹⁷

But Charmer I still adore ne'er teaze me, but ease me, Loves Pass-
-ion shall please me, whilst I your Aid implore, ne'er teaze me, but
ease me, Loves Passion shall please me, whilst I your Aid implore. D.C

Da Capo

A SONG in y^e Opera of Camilla.

Beauty devoted, Expecting desiring, with Pas-

sion Expi- ring, I ser-

ve, I serve the blind Boy...

Expecting desiring, with Passion Expiring, I serve y^e blind

Boy, expecting desiring, with Passion expiring, I serve y^e blind Boy,

Expecting desiring, Passion expiring, I serve y^e blind Boy,

Yet ever Contented, so

easy y^e Chain is, so Pleasing y^e Pain is, so Pleasing y^e Pain is, I serve him in Joy,

I serve him in Joy.....y, I serve him in Joy I serve him in Joy.

Da Capo

Detailed description: This block contains the vocal and keyboard parts of a musical score. It consists of six systems of staves. The first system has a vocal line (treble clef) and a keyboard line (bass clef). The second system has a keyboard line. The third system has a vocal line and a keyboard line. The fourth system has a keyboard line. The fifth system has a vocal line and a keyboard line. The sixth system has a keyboard line. The lyrics are written in a cursive script below the staves. There are various musical notations including notes, rests, and ornaments.

Flute

Detailed description: This block contains the flute part of the musical score. It consists of six systems of staves. The first system has a flute line (treble clef). The second system has a flute line. The third system has a flute line. The fourth system has a flute line. The fifth system has a flute line. The sixth system has a flute line. The notation includes notes, rests, and ornaments.

A SONG in the Opera

The Chains of Love I wear; I burn & I despair, yet bless my Charmer, yet bless my Charmer; the Chains of Love I wear; I burn & I despair, yet bless my Charmer, the Chains of Love I wear; I burn & I despair, yet bless my Charmer, the Chains of Love I wear; I burn & I despair, yet

musical notation includes: treble and bass staves, piano accompaniment, vocal line, lyrics, and musical notation with various time signatures and key signatures.

Of Thomyris.

21

Handwritten musical score for a piece titled "The Pleasure would destroy, could my Flame warm her". The score is written on four staves, with the first two staves grouped by a brace on the left. The music is in treble and bass clefs, with a key signature of one sharp (F#). The lyrics are written below the staves: "Joy, the Pleasure would destroy, could my Flame warm her, could my Flame warm her, the Pleasure would de-". The score includes various musical notations such as notes, rests, and fingerings (e.g., 6, 4, 7). The piece concludes with a double bar line and the initials "D.C." (Da Capo).

D.C.

For the FLUTE

Da Capo

A SONG in the Opera

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is common time (C). The music is characterized by frequent sixteenth and thirty-second notes, creating a rapid, flowing texture. Fingerings (6, 7) and breath marks (asterisks) are indicated throughout. The lyrics are written in a cursive script below the notes.

Too lovely cruel Fair

Too lovely cruel

Fair; can I the Torture bear, to see thee flying? too lovely cruel

Fair; too lovely cruel Fair; can I the Torture bear, to see the

Fly ing? too lovely cruel Fair; too lovely

cruel Fair; can I the Torture bear, to see the Fly ing

(F) Pyrrhus and Demetrius.

23

Must I behold these charms, must I behold those
Charms, doom'd to another's Arms: while I am dying doom'd to
another's Arms, while I am dying, while I am dy---ing.

Da Capo



A Favourite SONG

Round her see Cupid flying, holding him wishing Dying. Such Graces shine all o'er her, Gods might Adore her. Such Graces such Graces, such Graces shine all o'er her, Gods might Adore her. Such Graces shine all o'er her, Gods might Adore her.

In the Opera of Camilla.

Blind Boy forbear to see her, thy Flame admits no
Cure, to me in sight of Heav'n, her Faith is given, her Faith is
given, her Faith is given, to me in sight of Heav'n, her Faith is giv'n

Da Capo

For the
FLUTE

Da Capo

A SONG in the Opera

Handwritten musical score for "A SONG in the Opera". The score is written on ten staves, organized into five systems of two staves each. The key signature is one flat (B-flat) and the time signature is 12/8. The music is written in a cursive, handwritten style. The lyrics are written below the staves, following the melody. The lyrics are: "A Secret Joy I share, tho absent from my Fair, tho absent from my Fair; her sight desi-ring, tho absent from my Fair; her sight desi-ring, A Secret Joy I share, tho absent from my Fair; tho absent from my Fair; her sight desi-ring." The score includes various musical notations such as notes, rests, and accidentals. There are also some markings above the staves, possibly indicating fingerings or other performance instructions.

A Secret Joy I share, tho absent from my Fair,

tho absent from my Fair; her sight desi-ring, tho absent

from my Fair; her sight desi-ring, A Secret Joy I share,

tho absent from my Fair; tho absent from my Fair; her sight

desi-ring.

Of Love's Triumph.

Too happy near my Treasure, paid
with excess of Pleasure, I'm expiring, too happy near
my Treasure, paid with excess of Pleasure, I'm expiring.

Da Capo

D.C.

A SONG in the Opera

The musical score is written for a piano accompaniment, consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is 6/8. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are written in a cursive script, and the piano part includes various musical notations such as notes, rests, and fingerings. The first system shows the beginning of the piece, with the piano part starting on a low note and moving upwards. The second system introduces the lyrics 'So form'd to charm Lovely all over, so form'd'. The third system continues the lyrics 'to charm Lovely all over, you wound a Lover'. The fourth system concludes the lyrics 'in ev'ry Part, you wound a Lover in ev'ry Part, you wound a'. The piano part features a variety of musical textures, including single notes, chords, and melodic lines. The overall style is characteristic of 18th or 19th-century musical notation.

So form'd to charm Lovely all over, so form'd

to charm Lovely all over, you wound a Lover

in ev'ry Part, you wound a Lover in ev'ry

Part, you wound a Lover in ev'ry Part, you wound a

Of Love's Triumph.

Lo-ver in ev'ry Part-

but we reco-ver, when we disco-ver, there is a Rever

within your Heart, there is a Rever within your Heart.

Da Capo

Flute

Da Capo

30 *A SONG in y^e Opera of Love's Triumph*

Why are you kind too late, my Heart is mine no more, why

are you kind too late, my Heart is mine no more

Why are you kind too late, my Heart is mine no more, why

my Fate, too warm your Breast before, again I would adore,

aga-in. I would adore, Why are you kind too late, my Heart is

mine no more, why are you kind too late, my Heart is mine no more.

Decorative flourish

The musical score is written on ten staves. The first five staves are in a single system, and the last five are in another. The notation includes various musical symbols such as clefs, key signatures, time signatures, and notes. The lyrics are written below the staves, with some lines split across staves. The score is decorated with a large, ornate flourish in the center.

Seraphina's Return.

31

See, yee my Se-ra-phina comes adorned with ev'ry Grace; Look, Gods from your la-tes-tial Dooms, and View her charming Face: Then search & tell, if you can find, in all your sacred Groves, a Nymph, or Goddess, so divine, as she whom Strephon loves!

Flute

A SONG in y^e Opera of Love's Triumph

Do like the Rest, Do like the Rest, a Lo-ver's

Heart to Strike, Strike, They leer, they sneer, they

dress, Caress, and wheedle where they like; they

leer, they singer, they dress, Caress, & wheedle where they like.

Flute

Flute

A SONG in Jupiter & Europa.

33

*This great World's but a Trouble, where all must their
fortunes bear, make the most of the Bubble, you'll have but a
Neighbours Fair. Let not Jealousy gaze eye, think of nought but
please ye, what's past is but in vain to wish for the time, a gain.*

*When dull cares does attack you,
Drinking will those Clouds repel,
Four good Bottles will make you,
Happy they seldome fail,
If a fifth should be wanted,
Ask the Gods, 'twill be granted;
Thus you'll easily obtain,
A Remedy for all Pain.*

Flute

A Favourite SONG,

The musical score is written for a piano and voice. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 12/8 time signature. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, often using sixteenth notes. The voice part is written in a single line with a soprano clef. The lyrics are in Italian and are written below the voice staff. The score is divided into several systems, each with a piano and voice part. The lyrics are: "ma mia Si sol tu Sei la mia gloria il mio diletto", "Al... ma mia Si sol tu Sei Si sol sol tu", "Sei la... mia gloria la... mia glo... ria il", "mia dilet... to Si sol Si sol tu Sei mia glo...", "ria il mi o dilet... to", and "Dal poter de' Somi Dei piu bel". The score ends with a double bar line and a key signature change to one sharp.

..... ma mia Si sol tu Sei la mia gloria il mio diletto
 Al..... ma mia Si sol tu Sei Si sol sol tu
 Sei la..... mia gloria la... mia glo..... ria il
 mia dilet... to Si sol Si sol tu Sei mia glo.....
 ria il mi o dilet... to
 Dal poter de' Somi Dei piu bel

In the Opera of Floridante. 35

Two staves of music. The top staff is a vocal line with lyrics: *dono io non aspetto nō non aspet... to più bel*. The bottom staff is a piano accompaniment. The tempo *adagio* is written between the staves. The key signature has one sharp (F#). The bottom staff ends with a double bar line and a repeat sign.

Flute

Eight staves of music for the flute. The first staff has a tempo change from *adagio* to *Larghetto*. The second staff is marked *Sym.* and *Song*. The third staff is marked *Sym.*. The fourth staff is marked *Song*. The fifth staff is marked *Sym.*. The sixth staff is marked *Song*. The seventh staff is marked *Sym.*. The eighth staff is marked *Song*. The key signature has one sharp (F#). The piece ends with a double bar line and the instruction *Da Capo*.

36 A Favourite SONG in the Opera of Floridante.

Trill no more to me of Glory, since the fair one
Se ri solvi abbando-narmi torto-rel la
slight her Lover; leave me let me die in Peace; Trill no more to me of
scompagnata non so vi-ver senza te Se ri solvi abbando
Glory, since the fair one slight her Lover; leave me let me die in Peace,
narmi tortorel - la scompag-nata non so viver senza te
die in Peace, leave me let me die in Peace. Oh, leave,
senza te non so viver senza te nō nō

In English and Italian.

37

For.

leave me, leave me let me die in Peace.

no no non lo viver senza te

Eame & Conquest fly be-

e si pensi non a

For.

fore me since my Prayers will not move her, naught but Death can give me ease,

marmi si-da piu ma suen-tu-ra-ta ta-me-ro senza merce

Pia.

since my Prayers will not move her, naught but Death can give me ease,

si-da piu ma suen-tu-ra-ta ta-me-ro ta-me-ro

For.

ht but Death can give me ease

ta-me-ro senza merce

Turn over for the Flute

D.C

Se ri Solvi, &c. For y Flute.

Sym

Song

Sym

Song

Sym

Da Capo

(A Favourite Minuet) Sung at y Theatre Royal ³⁹

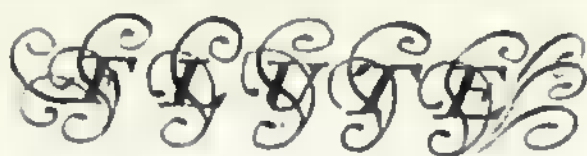
Charming is your Shape & Air, and your Face, & and your
Face, as Morning fair Corall Lip & Neck of Snow,
Cheeks where opening Roses blow, Cheeks where opening Roses blow, opening
blow, when you speak, or smile, or move, all is Rapture, all is Love.

But those Eyes, alas! I hate
Eyes that's heedless of my Fate;
Shine with undiscerning Rays
On the Fopling, idle gaze:
Watch the Glances of the Vain,
Meeting mine with cold Disdain.

Flute

40 *A SONG in the Opera of Thomyris.*

Ye Pow'rs my welcome Death forgive, to meet my Lov'e, my
Soul is fly.....ing since for him I could not live since for him I could not
live, with Joy.... with Joy..... for him I'm dy.....ing.



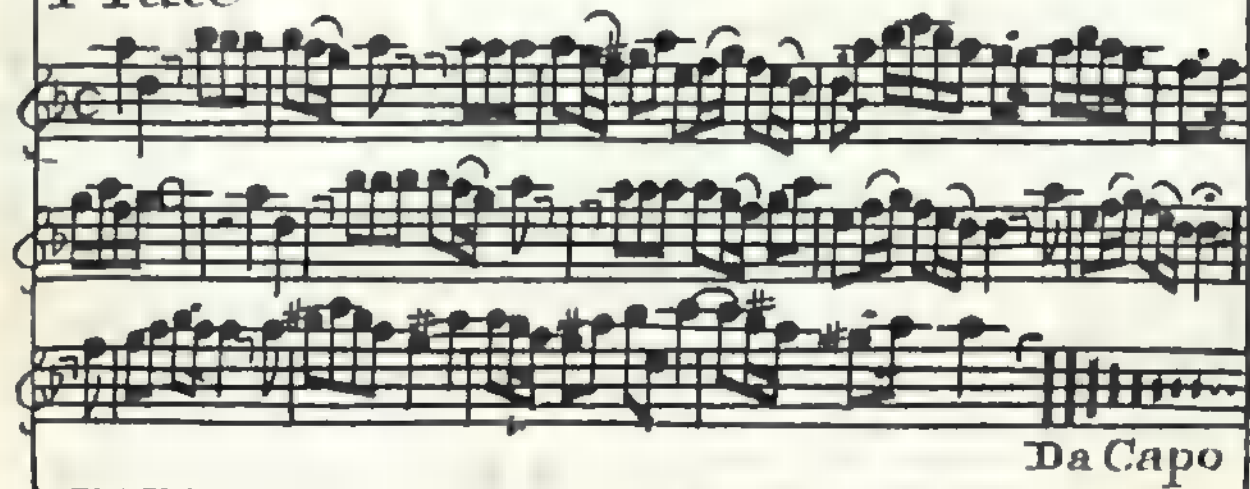
*A SONG in the Opera of Thomyris.*⁴¹



Freedom, thou greatest Blessing,
thou greatest Blessing, why have I lost thy Joys,
Pining, no Rest possessing, no Rest possessing, Greif all my Hours employs,
Greif all my Hours employs. Thy Loss now
to my Eyes, a Flood of Tears will cost, oh why do we not Prize, our Treasure till its Lost.

D.C

Flute



Da Capo

A SONG in the Opera

-pear all ye graces,
 O'gratie acco-
 re-te da Pa-to scende te e Ci pro Lasciate Climene qui
 near; & Cyprus for going Climene is near; Clime..... ne Cli
 vien o' gratie acco re te da Pa-to scende te Ci-pro Lasciate Climene Cli
 -mene is near; Climene is near.
 me ne qui vien Climene qui vien

Musical notation includes treble and bass clefs, a key signature of one sharp (F#), and various time signatures (3/8, 6/8, 4/8). The score features complex melodic lines with many beamed notes and rests. Performance markings include 'Ap' (Allegro) and 'O' (Orchestra).

Of Pyrrhus and Demetrius,
in English & Italian.

Ye Doves sweetly loving,
Co lam be veggio fe

Bright Venus attending stand rankt in your
da gnido porta te la dea ch' amo

Places Climene is here, stand rankt in your Places Climene is here
rose fa l'alme nel fen la dea ch' amo rose fa l'alme nel fen

For die
FLUTE

Da Capo

A SONG in the Opera

The musical score is written for voice and piano. It consists of eight systems, each with a vocal line and a piano accompaniment line. The key signature has one flat (B-flat), and the time signature is 3/8. The score includes various musical notations such as notes, rests, slurs, and fingerings. The lyrics are written below the vocal line.

Bright Wonder of

Nature, Divine in each Feature,

Bright

Wonder of Nature, Divine in each Feature, you Con.....quer,

you Conquer all Hearts, Bright Wonder of Nature, Di

vine in each Feature, you Con.....quer you Conquer all

Hearts, you Con.....quer you Conquer all Hearts.

Of Thomyris.

45

Admiring we're Dying, 'tis on-ly by fly...

...ing, we're safe from your Darts, Admiring we're Dying, 'tis

only by flying, by fly.....ing, we're safe from your Darts.

D.C. S.

Flute

Da Chpo

A SONG in the Opera

Dangers evry way furround me, Torments

fresh begin to Wound me, fate my Wishes fly =

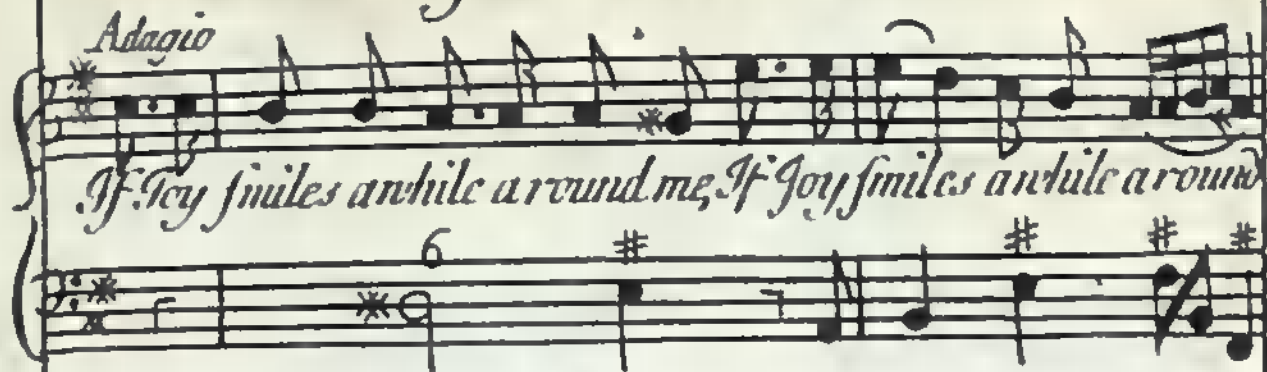
= ing, fly... ing, fly... ing, fly...

ing, Tor-

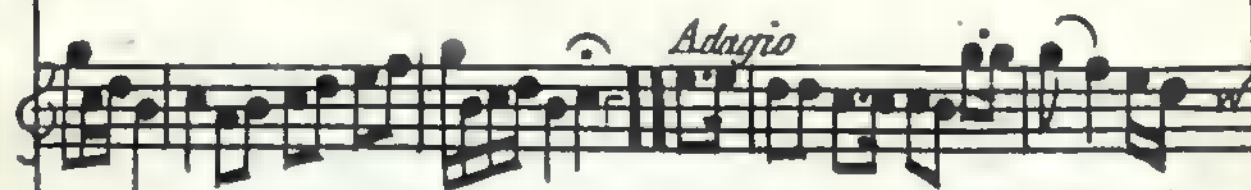
ments fresh begin to Wound me, fate my Wishes fly ing:

Of Camilla.

Adagio



D.C



Da Capo

A SONG in the Opera,

Can you leave

Ranging, ne'er think of Changing, and Constant grow, No, Reform and

Marry, No, in Love ne'er vary, No, you'd soon grow Weary, and

from me go, No, Reform and Marry, No, in Love ne'er vary, No,

you'd soon grow Weary, and from me go.

Of Thomyris.

49

You'd wish to leave me, I

Wish to leave you, you wou'd deceive me, I wou'd deceive you, your

Fate you know, I wou'd deceive you, your Fate you know.

Da Capo

This system contains the first three lines of the vocal melody and piano accompaniment. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The lyrics are written below the vocal line. The first line of the piano accompaniment includes fingering numbers 6, b, 6, 4, 7, and 6. The second line includes fingering numbers b6 and 6. The third line includes fingering numbers 4 and 3. The system concludes with the instruction 'Da Capo'.

Flute

This system contains the flute part for the first system of the piece. It consists of four staves of music in treble clef. The key signature is one flat. The music is characterized by rapid sixteenth-note passages and trills, marked with asterisks. The system concludes with the instruction 'b.c' (bis-crescendo).

G

A Favourite Air

Tutte le piu vez-zose ar-mi della bel-lez-za
 Cupid, relieve me, no longer grieve me, no longer grieve me,

per vincer sua fierrez-za per vincer sua fie-rezza O bel-la a-
 thy flaming Arrow, Cupid, Cupid, thy flaming Arrow has peir'd me

=do pra bel-la O bel-la a-do-pra Tutte le piu vez-zose
 thorrer, thorrer, has peir'd me thorrer, Cupid relieve me, no longer

armi della bel-lez-za per vincer sua fierrez-za per vincer
 grieve me, no longer grieve me, thy flaming Arrow, Cupid, Cupid, thy

sua fierrez-za O bel-la a-do-pra bel-la O bel-la
 flaming Arrow has peir'd me thorrer, thorrer, has peir'd me

In the Opera of Arfaces.

Bel = la bel = la a = do pra Afiso tra le rose
Therion, has pierc'd me thro'.....ron. I burn all over,

del tuo bel labro ardente orator eloquente li sco = pra
nor can recover my former state, my former state,

amor li scopra orator eloquente amor a = mor li sco pra
nor can recover my former state, my former state, my former state.

For the Flute.

A Favourite SONG,

The musical score is written for a piano and voice. It consists of 10 systems of staves. The first system shows the piano introduction with a treble and bass staff. The second system continues the piano introduction. The third system begins the vocal melody with the lyrics "Beauty now alone shall move him,". The fourth system continues the vocal melody with the lyrics "Mars shall know no Joy but Love, Beauty, Beau-ty, now shall move him,". The fifth system continues the vocal melody with the lyrics "Mars shall know no Joy but Love, no, no, no, no, Mars shall know no Joy but Love,". The sixth system continues the piano accompaniment with the lyrics "Beauty now alone shall move him,". The seventh system continues the vocal melody with the lyrics "Mars shall know no Joy but Love. Mars shall know no Joy but Love, no, no, no,". The eighth system continues the vocal melody with the lyrics "no, Mars shall know no Joy but Love, Beauty now alone shall move, alone shall". The score includes various musical notations such as notes, rests, and fingerings.

6 6 6 6 6 6 6 6 6 6
 6 6 6 6 6 6 6 6 6 6
 6 6 6 6 6 6 6 6 6 6
 4 7 Beauty now alone shall move him,
 Mars shall know no Joy but Love, Beauty, Beau-ty, now shall move him,
 Mars shall know no Joy but Love, no, no, no, no, Mars shall know no Joy but Love,
 Beauty now alone shall move him,
 Mars shall know no Joy but Love. Mars shall know no Joy but Love, no, no, no,
 no, Mars shall know no Joy but Love, Beauty now alone shall move, alone shall

In Venus and Adonis.

53

Move him, Mars shall know no Joy but Love; no, no, no, no Mars shall

shall know no Joy but Love; 6 6 6 6 6 6

Let the wiser Gods reprove him, tender Wishes

sing Kisses, mutual Bliss, Beauty charming, Love alarming, raise the

Soul to Joys above; 6 4# 6 Let the wiser Gods reprove him,

tender Wishes, melting Kisses, Beauty charming, Love alarming, raise the Soul,

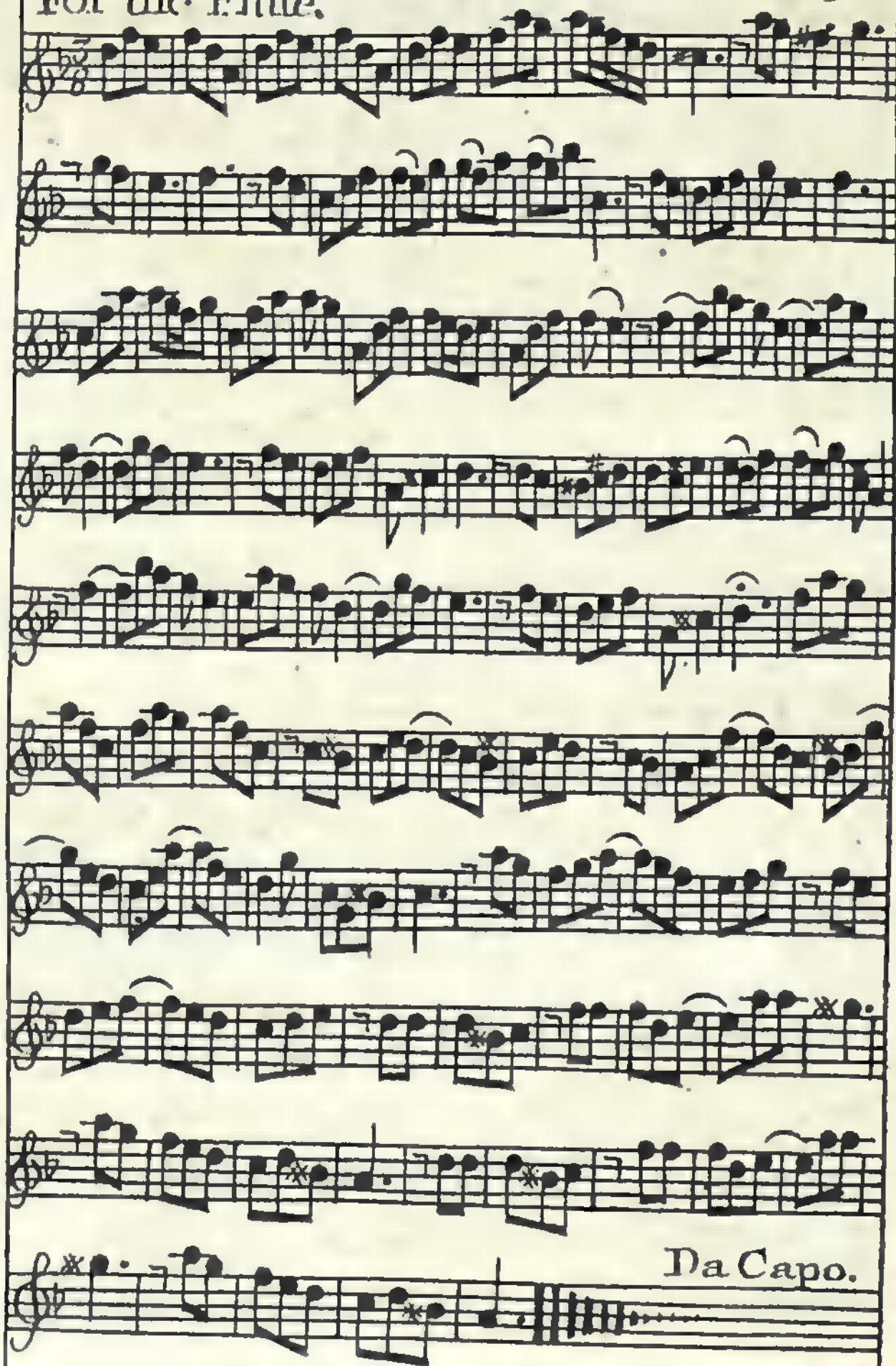
raise if Soul to Joys above, Beauty charming, Love alarming raise if Soul, raise if, Soul to Joys above

Da Capo

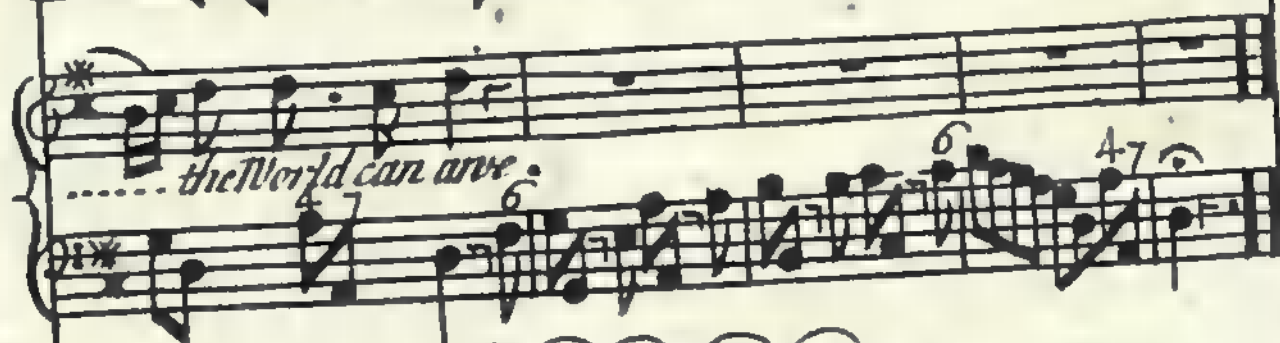
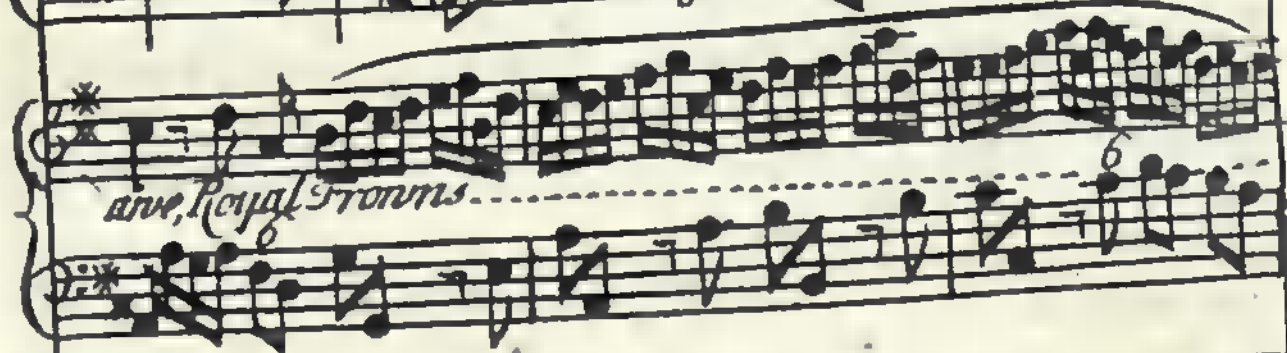
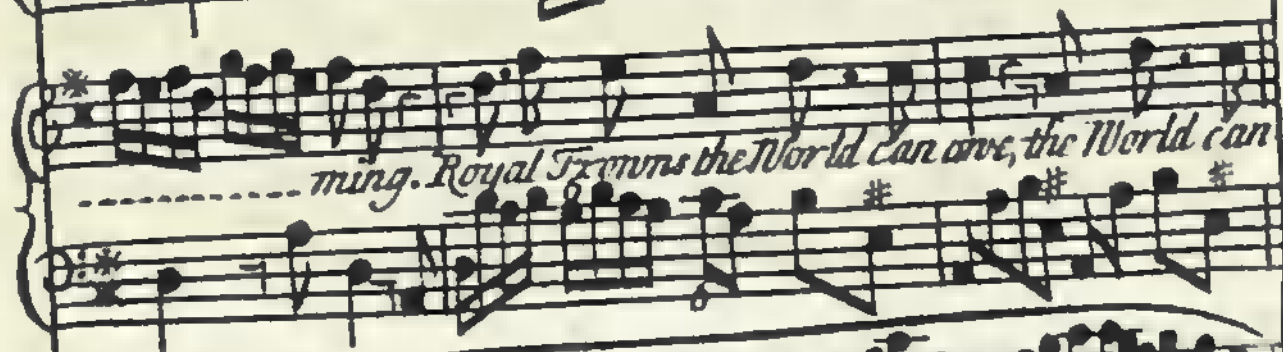
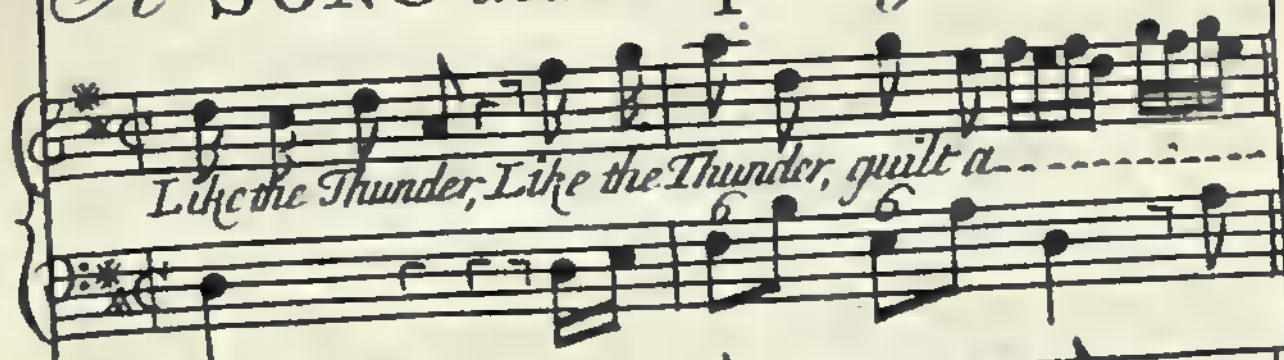
Turn over for the Flute

54

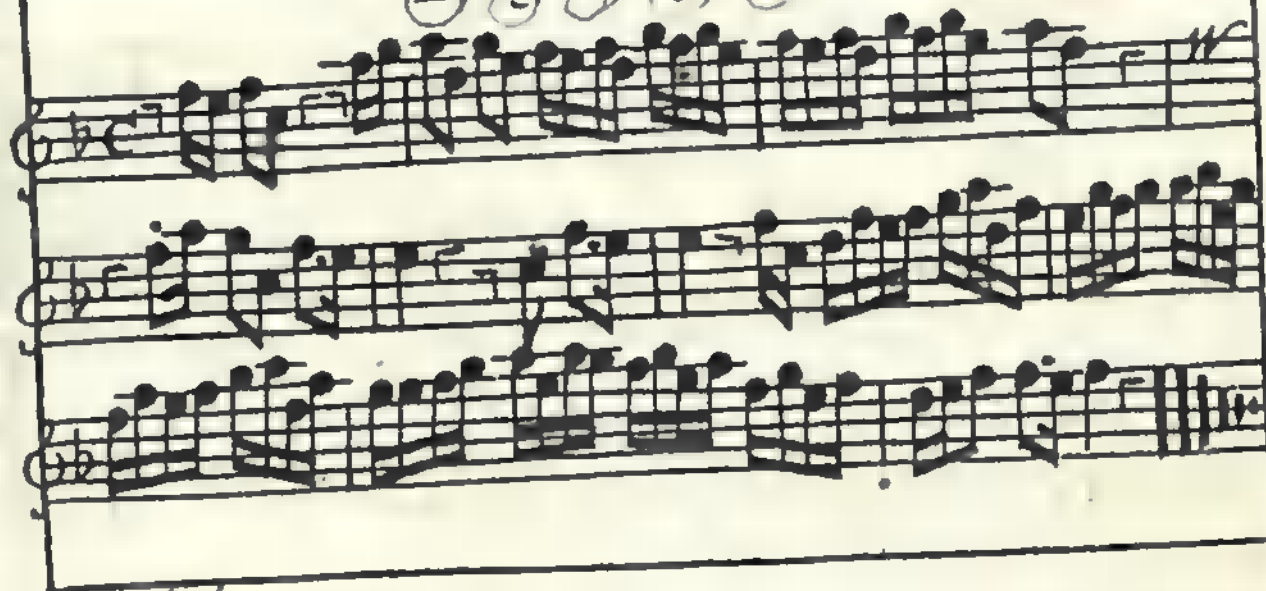
Beauty now alone shall move him, &c.
For the Flute.



A SONG in the Opera of Thomyris.



ALLEGRO



An Opera SONG,

Vivace

deluding Pleasure, farewell deceitful Treasure,

Farewell deluding Pleasure, farewell deceitful Treasure, I'll

wander quite from Lo ve, quite, quite from Lo

ve, from all its Charms I'll fly,

Farewell deluding Pleasure, fare =

By an Eminent Master

57

Allegro

swell de: cithul Treasire. 6 I'll wander quite from Love 6

..... ve, I'll wander quite from Love, from all its Charms I'll fly, I'll wander quite from

Love ve, I'll wander quite from Love, from all its Charms I'll

fly.

Since cruel Fair I strive you vain,

to Subdue your proud Disdain, I'll run to War's Alarms, & Conquer there or die, I'll run to

Wars Alar ms and Conquer there or die &c

Turn over for y^e Flute

Farewel deluding Pleasure &c.

Vivace

A handwritten musical score on ten staves. The music is written in a single system, likely for a single melodic line. The notation includes various note values (eighth, sixteenth, and thirty-second notes), rests, and accidentals (sharps, flats, and naturals). The tempo marking 'Vivace' is written below the first staff. The score is enclosed in a rectangular border.

For the Flute.

59

This musical score is for a flute piece, page 59. It consists of ten staves of music in G major (one sharp). The notation includes various ornaments, indicated by asterisks (*), and slurs. The first nine staves contain melodic lines with these ornaments. The tenth staff concludes with a 'Da Capo.' instruction, followed by a double bar line and a series of dots, indicating a repeat of the preceding music.

50
A Favourite SONG in y^e Opera of Theseus.

Allegro

See, see, see your Faithful Lover Pining
Si Si ta-mo. ca-ro quanto undi ta
Lyes, Oh! hear, oh! hear a Tender Heart who for you Dies, who
mei per che ques-to mio cor..... gia ti do-nai gia
for you Dies, oh! hear oh! hear a Tender Swain, a Tender, tender
ti do-nai gia ti do-nai questo mio cor Si t amo ca-ro
Swain, who for you Dies. See, see, see, see, see see see, see your
quanto undi ta mei Si Si Si Si Si Si per che ques
Faithful Lover Pining Lyes, Languishing lyes, & for you, for you
to mio cor gia ti do-nai

In English and Italian.

61

Dies. 6 See, see, see, see, see, see, see your Faithful Lover
Si Si Si Si Si Si perche ques-to mio cor gia
Pining lies, and for you Dies
ti do nai gia ti do nai.
My Heart 'till now was never touch'd before, I own your Pow'r
tu sol resto ro sei di ques-to sen ne vi-ver so con
you Adore, Adore, Oh! spare, Oh! spare my Infant Love, let pity
tan da-te mio ben no no ne vi-ver so con-tan da-te mio
move, I own, I own, your pow'r, and you A-dore, I own, I
ben tu sol resto ro sei di questo sen ne vi-ver
own your Pow'r, and you Adore, and you A-dore. D.C
so con tan da-te mio ben da-te mio ben
Turn over for the Flute.

(Si fi ta-mo ca-ro, &c.) For *Flute*.

Allegro

Da Capo

Young Philoret and Celia.

63

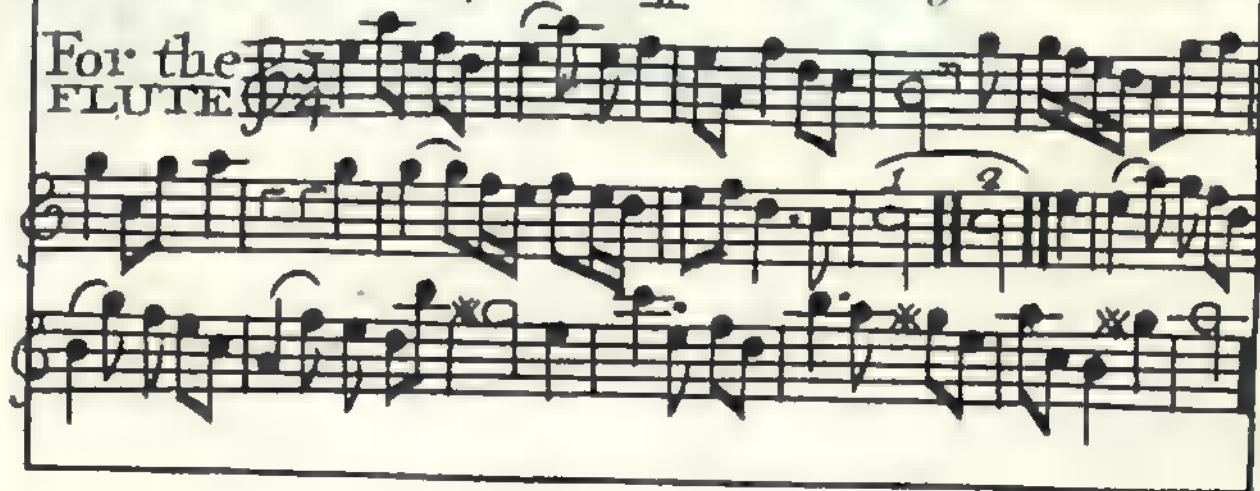


Young Philoret and Celia met in an Old Shady Grove, the
Nymph was coy & Am'rous Boy, Still Sigh.....t & talk'd of
Love. He prais'd her Face her Air her Grace her lovely charming
Mein, & Swore she was y^e brightest Lass that trip't it on the Green.

With Artful Tongue,
The Shepherd sung,
And told a melting Tale,
But all his Arts
Could not touch her Heart,
Nor all his Skill prevail.

Th' insulting Fair;
With Scornful Air, again,
Still mock'd y^e Lovesick,
And while he sigh'd,
She still reply'd,
She'd Pleasure in his Pain.

For the
FLUTE



64 *Gripe and Shifter; An Epigram.*

Rich Gripe does all his Thoughts & cunning bend, & encrease y^e Wealth he
wants y^e Soul to spend; Poor Shifter does his whole Contrivance set, to spend y^e
Wealth he wants y^e Pow'r to get. How happy would appear to each his
Fate, had Gripe his Humour; or he Gripe's Estate, Indulgent Fortune
blend 'em if you can, and of two Wretches make one happy Man.



A SONG set by Mr Vanbruge. ⁶⁵

Prithce

Billy, be n't so jilly, Prithce Billy, be n't so

jil-ly, thus to waste thy Days, in Grief; you say

Betty will not let ye, but can Sorron give Relief.

*Leave repining,
Cease your wining,
Pox on Torment, Grief, and Woe;
If she's tender,
She'll surrender,
If she's tough, e'en let her go.*

Flute

Prithce

Billy, be n't so jilly, Prithce Billy, be n't so

jil-ly, thus to waste thy Days, in Grief; you say

Betty will not let ye, but can Sorron give Relief.

A Favourite SONG in the Opera of Theseus.

Vieni torna Idolo mio quest to
 Turn, O turn thou, dearest Creature, turn &
 Co-ra Con so lar Vie - ni tor-na Vieni torna Ido-lo-mi-o
 heal my wounded Heart. Turn thee, turn thee, turn thou turn thee, dearest Creature
 questo Co-ra Con so lar quest to co-ra con so lar Vieni
 turn & heal my wounded Heart, turn & heal my wounded Heart Dearest
 tor-na questo co-ra con so lar a con so lar
 Creature, turn & heal my wounded Heart, my wounded Heart:
 Vieni torna I-do-lo mio questo co-ra Con so lar
 Turn thou turn thee dearest Creature, turn & heal my wounded Heart. O
 questo co-ra Con so lar
 turn & heal my wounded Heart
 Im - pa tient
 When you're near me.

In Italian and English.

67

quel de- si - o Im pa tiente quel de si o che ea ten de
nothing's sweeter, when you're absent, then I smart, when you're absent,
ne comprende chi lo possa ri tar dar.
then I smart, when you're absent then I smart, O.....6.....
Chi...lo possa ri tar dar. *Da Capo*
.....2..... When you're absent then I smart.

Flute

Da Capo

A Favourite SONG

Allegro

The musical score is written for piano and voice. It consists of 12 staves. The first four staves are piano accompaniment. The fifth staff is the vocal melody. The sixth and seventh staves are piano accompaniment. The eighth staff is the vocal melody. The ninth and tenth staves are piano accompaniment. The eleventh and twelfth staves are the vocal melody. The key signature is one sharp (F#). The time signature is 6/8. The tempo is marked 'Allegro'. The lyrics are in Italian and are written below the vocal staves.

non te me:reo bel-la con-ten-ti ti-farò con-ten-ti ti-fa-
 ra nò non temer nò: non temer nò non-te me reo bel-
 la Con-ten-ti ti-farò nò non te=
 mer nò non te mereo bel-la con-ten-ti ti-farò

In the Opera of Otho.

69

nò non temer nò non temer nò non te mere o bel la

nò non-teme-rec bel-la con ten ti ti farò con-

ten ti ti farò

Sa-ra tuo pre-lla

quella Sa-ra-tua pre-da quella ch'il brando mio domo ch'il

bran... do mio do Sa-ra tua pre da quel-

la ch'il brando-mio domo

D.C.

Turn over for the Flute.

No non teme & c.

Alle. Sym.

S. Song

Sym

Song

This page contains a handwritten musical score for the piece "No non teme & c." The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The tempo and mood are indicated as "Alle. Sym." (Allegretto, Symphonic). The score is divided into sections by the annotations "S. Song" (Solo Song), "Sym" (Symphonic), and "Song" (Song). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The notation is fluid and characteristic of 18th-century manuscript notation.

For the Flute.

71

This page contains a handwritten musical score for a flute, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Key annotations include:

- Sym.* (Symphony) written above the second staff.
- Song* written below the fourth staff.
- tr.* (trill) written above the fourth staff.
- Sym.* (Symphony) written below the eighth staff.
- Da Capo al Segno* written across the bottom of the tenth staff, indicating a repeat and a change of key signature.

The score is written in a single system, with each staff containing a line of music. The notation is in a style typical of 18th or 19th-century manuscript notation.

A Favourite SONG,

La speranza è giunta in porta ne sa più di che teme - re

Se tranquillo ve - de il mar Se tranquil - lo ved il mar Se tran -

quillo vede il mar La speranza è giunta in

petto la speranza è giunta in por - ta ne sa più di che te -

me Se tranquillo vede il mar

In the Opera of Otho.

73

Se tranquillo vede il mar

Ne sa piu di che te me-re Se tranquillo

vede il mar

Solman caua al

mio contento questo sorte di piacere ora piu non

so bramar o-ra piu non so bramar

Da Capo

Turn over for the Flute

La Speranza, &c. For the Flute.

A handwritten musical score for a flute piece titled "La Speranza, &c. For the Flute." The score is written on 12 staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is characterized by frequent sixteenth-note passages and slurs. The score includes several dynamic markings: "Sym." (Symphony) appears on the 1st, 4th, 6th, 8th, and 10th staves; "Song" appears on the 3rd, 5th, 7th, 9th, and 11th staves. The piece concludes on the 12th staff with a double bar line and the instruction "Da Capo" written in a decorative script.

A Favourite SONG, in the Opera of Vespasiani

Con forza a cosa ne raggi Sui lamia vezzosa rapimmi
in Se e da che tanto rapito io fui non so dir quanto per
dei di me con forza a cosa lamia vezzosa ne raggi
Sui rapimmi in Se e da che tanto rapito in fui
non so dir quanto per dei di me.

non so dir quanto per dei di me.

A Favourite AIR,

Benche poe - ra donzella non caio in
 fe del ca non son vaga e non son bella. ed in grata esser non luo
 ed in grata esser non luo no no ed in grata esser non luo
 ed in grata esser non luo no no ed in grata esser non luo

The musical score is written for a voice and piano. The key signature is one sharp (F#), and the time signature is 3/8. The score consists of 16 staves, with the vocal line on the upper staff of each system and the piano accompaniment on the lower staff. The piano part features various fingerings (6, 4, 8, 7) and ornaments (trills, mordents). The lyrics are in Italian and are written below the vocal line.

In the Opera of Flavius.

77

tr tr
Si già sento nell mio petto
che l'amor forza le dà Sì sì che l'a-
mor forza le dà non è già questo affetto
ma rispetto è più non fo nò nò più non fo e rispet-
to e più non fo nò nò più non fo e ris-
petto.... più non. Da Capo
Turn Over for the Flute

Benche Povera, &c. For y Flute.

Sym.

Song

tr.

Sym.

tr.

Song

tr.

tr.

tr.

Da Capo.

A SONG by M^r. Courtivil Jun^r 79

Let Monarchs fight for Power & Fame with Noise and
Ohms Marking Alarms Let daily Fears their Quiet
fright & Fears disturb their Rest at Night Greatness shall neer may
Soul enthral give me Content and I have all



tr *tr* *tr* *tr* *tr*

A Favourite SONG,

Allegro

tr

6 6 6 6

8.

Pensa ad amare che dal tuo cor a =

8.

6

= mor si chie = de piu che dover - a mor si chiede piu che dover piu

tr tr

che dover

6 6 8

penfa ad amare che dal tuo cor a

8

6

= mor si chiede amor si chiede amor amor si chiede

6

6

penfa ad amare che dal tuo cor amor si chiede d'amor si

6

6

chiede amor si chiede piu che dover piu che dover

4 7 6 6 6 6

In the Opera of Otho.

81

amor si chiede più che dover più che do =

= ver amor si chiede più che dover più

che dover

Dal Solo

amore con gli altri se allor che volse il reggio sposo a te il pensier dal

solo amore con figlio tolse allor che volse il reggio sposa a

te il pensier a te il pensier

Turn over for the Flute

Penfa adamare, &c. For y^{e} Flute.

Allegro *tr.*

Sym *tr* *Song*

Sym

tr *tr*

Song $\sharp\sharp$ \sharp \sharp \sharp

Da Capo

A Favourite Minuet.

83

Charmer now ease me, Charmer now ease me, leave me not

pining, here dying for you How could you Wound me so

and now wou'd from me go Phillis take care of what you now do do

Shou'd you now leave me,
 Shoud you, & c.
 Sighing here striving to conquer Disdain;
 No sooner you Fly me,
 More Sorrows they try me,
 Your Absence Dear Phillis, augments my Pain.

Flute

A Favourite SONG

Allegro

This musical score is for a piece titled "A Favourite Song", marked "Allegro". It is written for a piano and voice. The score consists of 12 staves. The first four staves are instrumental, featuring a treble and bass staff for the piano. The fifth staff begins the vocal line with the lyrics "vero troppa fè die de il pensiero quando a temi fin se bella". The sixth staff continues the vocal line. The seventh staff is instrumental. The eighth staff begins a new vocal phrase: "dimmi il vero dimmi alla fama dimmi il vero dimmi il vero". The ninth staff continues this phrase. The tenth staff is instrumental. The eleventh staff begins the final vocal phrase: "troppa fè die de il pensiero die de il pensiero quando a temi finse bel...". The twelfth staff concludes the piece. The score includes various musical notations such as notes, rests, and fingerings (e.g., 6, 4, 7).

vero troppa fè die de il pensiero quando a temi fin se bella

dimmi il vero dimmi alla fama dimmi il vero dimmi il vero

troppa fè die de il pensiero die de il pensiero quando a temi finse bel...

In the Opera of Otho.

85

Pia.

la quante a tmi finje bel- la troppa se

For.

ou de il penliere quante a tmi finje bella

Pia.

Or mi rando mi da presso da presso vei dicende frate stesso non e

tr

tal ch'io deggio in petto infede le a unaltro oggetto ricettar fiamma novella non e tal

D.C

D.C

chiodeggio in petto infede le a unaltro oggetto ricettar fiamma novello

D.C

Turn over for the Flute

Alla Fama, &c. For the Flute.

tr. Sym.

tr.

Song

tr.

Sym

tr.

Song

tr.

tr.

tr.

tr.

Da Capo

A Favourite AIR.

87

Conquering Beauty 'tis I Still adore, tho' Thoy and

your Victim has fell before. Let Pity now move,

grant me your Love, Dearest your Aid I Implore.

*Lovely Transporter
Your Faithful relieve,
I'll Crown you with Glory,
Charmer believe:
I'll banish all Fear,
Forget Dull Care,
Let me my Senses retrieve.*

Flute

A SONG in the Necromancer,

Vivace

Cupid God of pleasing

Anguish teach th' enamour'd Swain to languish teach him

fierce Desires to know teach him fierce Desires to know

Heroes would be lost in story did not Love inspire their Glory

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-7 above notes. Ornaments, specifically mordents, are placed above certain notes in the third and fourth systems. The lyrics are written in a cursive hand below the staves, with some words underlined. The tempo 'Vivace' is written at the beginning of the first system.

Or; Harlequin Dr Faustus. 89

:S:

Did not Love inspir their Glo

:S:

ry Love does all that's Great below

:S:

Love does all that's Great be..... low

:S:

4 7



:S:

M

A Favourite SONG,

Non è Cupido nò che mi tormenta il Sen che
 pena al Cor mi da che pena al Cor mi da non
 è Cupido nò che mi tormenta il Sen che pena al Cor mi
 da che pena al Cor mi da ciò che l'affligge più e
 quel uero piacer che ognor le fa ueder desia di li ber

In the Opera of Vespasian.

91

ta non è Cupido no che mi tormenta il Sen che

pena al Cor mi da che pena al Cor mi da



A SONG in y^e Necromancer;

Ghosts of ev'ry Occupation, ev'ry Rank, & ev'ry Nation, some with

Crimes, all foul & spotted, some to happy Fates allotted, Press the

Stygian Lake to pass. Here a Soldier roars like Thunder,

Prates of Venches, Wine & Plunder, Statesmen here the Times accusing,

Poets Sence for Rhymes abusing, Lawyers chattering, Courtiers flattering,

Or, Harlequin D^r Faustus.

93

Bullies ranting, Zealots canting, Knave & Fools, of ev'ry Class,

Knave and Fools, of ev'ry Class.

Flute

Allegro

This musical score is for a song titled "A Favourite Song", page 94. It is marked "Allegro". The score is written for a piano and voice. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. The voice part consists of several lines of lyrics in Italian. The key signature has one sharp (F#), and the time signature is 6/8. The score includes various musical notations such as trills, triplets, and dynamic markings like "f" (forte) and "ff" (fortissimo). The lyrics are: "Ben che mi sia crudele ben che infedel mi sia infida l'alma mia non", "non sarà così no non sarà...", "no non sarà così", "Ben che mi", and "sia crudele ben che infedel mi sia infida l'alma mia infida l'alma mia non".

Ben che mi sia crudele ben che infedel mi sia infida l'alma mia non

non sarà così no non sarà...

no non sarà così Ben che mi

sia crudele ben che infedel mi sia infida l'alma mia infida l'alma mia non

In the Opera of Otho.

95

sara cosi no non sara

no non sa-ra ne non sara cosi

Sentale mie que...

re il me die il amore poi rendaa questa cor il ben che lo tradi poi rendaa questo co...

e poi rendaa a questo cor il ben che lo tradi il ben che lo tradi

D.C

Turn over for the Flute

Benche mi fia, &c. For y^e Flute.

This musical score is written for a single melodic line on a treble clef staff. It consists of 12 measures of music. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and accidentals (sharps and naturals). Trills are indicated by 'tr' above certain notes. The score is divided into sections by the labels 'Sym.' (Symphony) and 'Song' written below the staff. The first section, marked 'Sym.', covers measures 1 through 6. The second section, marked 'Song', covers measures 7 through 12. The piece concludes with a double bar line and the instruction 'Da Capo' at the bottom right.

Sym.

Song

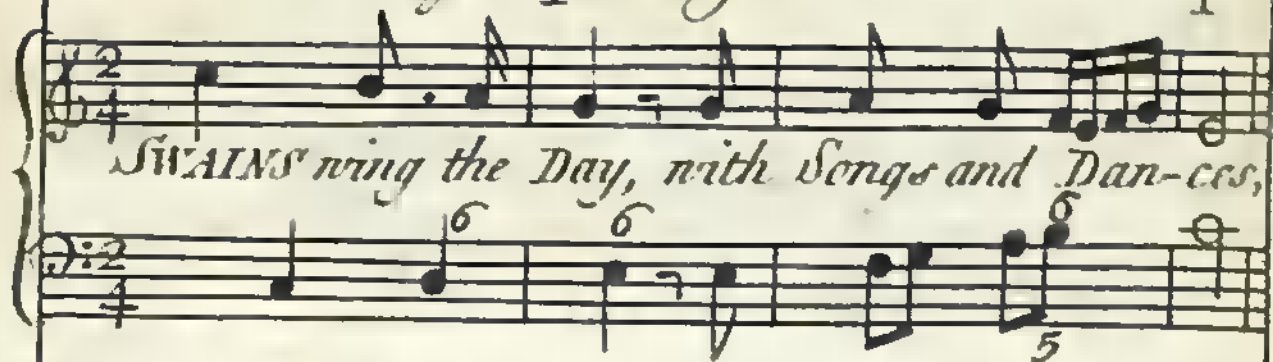
Sym.

Song

Da Capo

A SONG in y^e Opera of Love's Triumph ⁹⁷

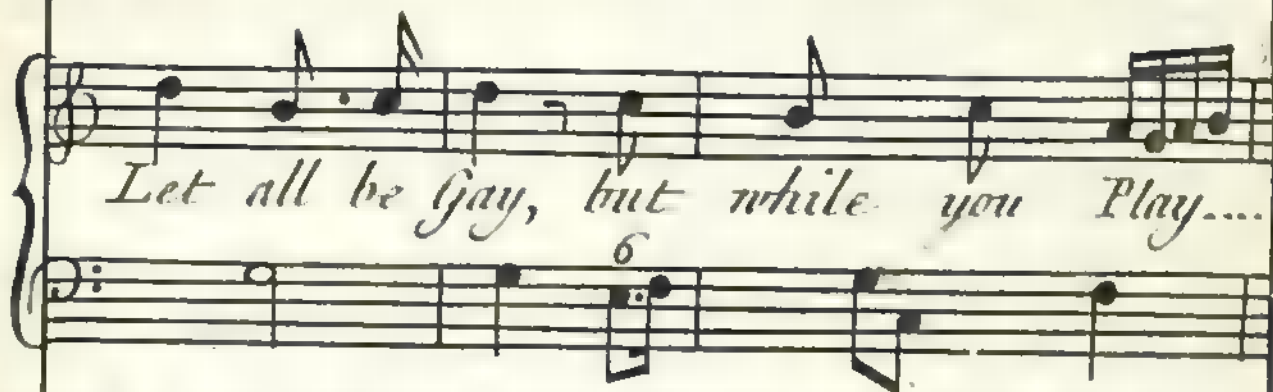
SWAINS wing the Day, with Songs and Dan-ces,



Cares fly away, when Sports advances,



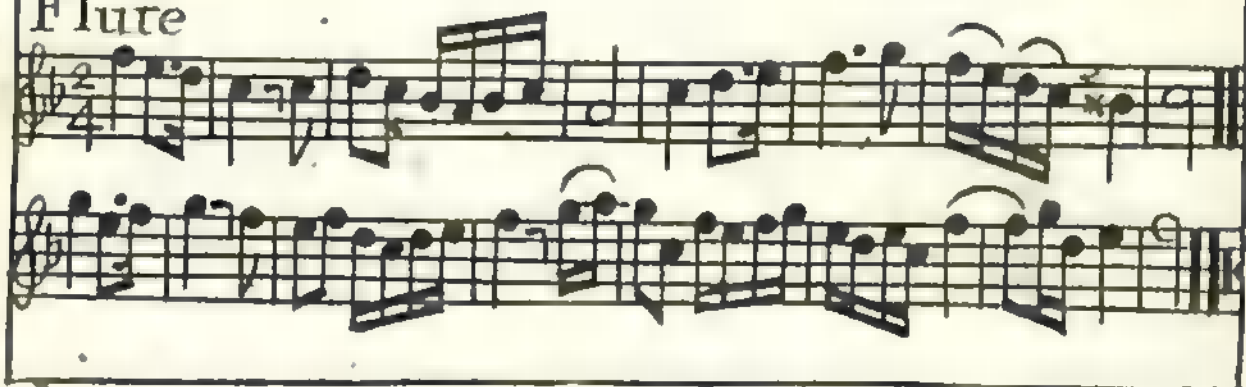
Let all be gay, but while you Play....



.....beware of fa.....tul glances.



Flute



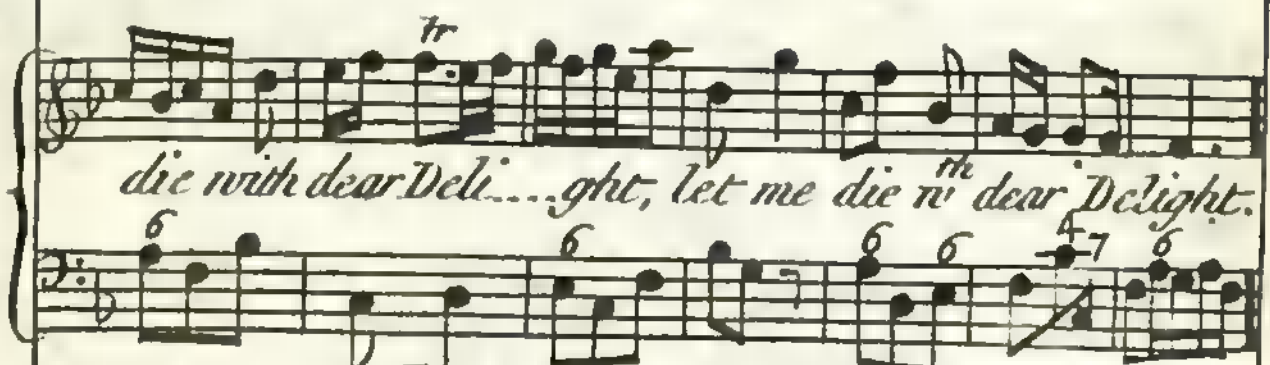
A Favourite SONG in y^e Opera of Floridante



Oh my Treasure, Crown my Pleasure, let this be the



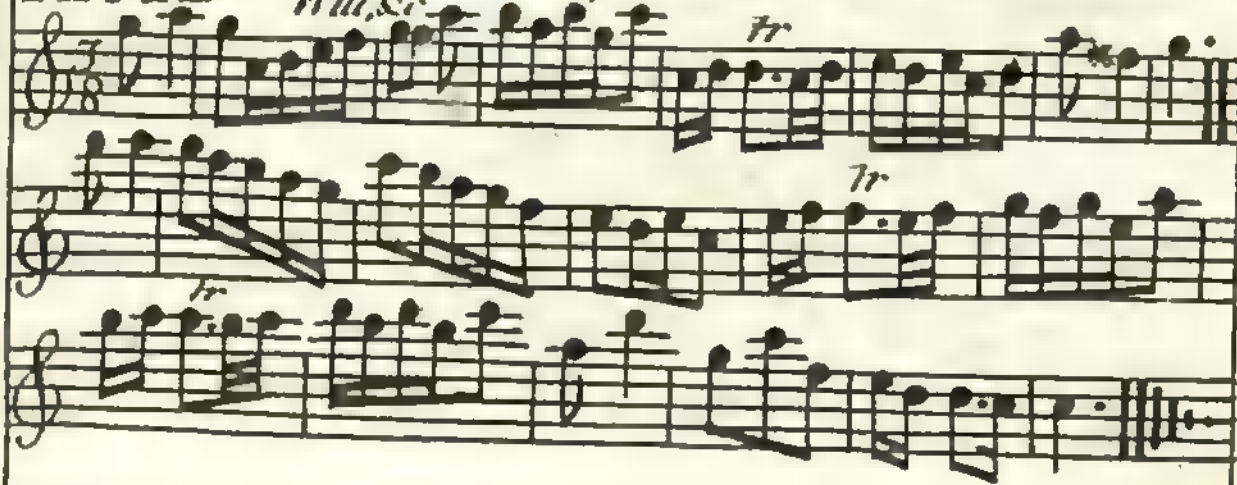
happy Night: Bless, O bless me, kindly press me, let me



die with dear Deli...ght, let me die wth dear Delight.

Leave this Trembling,
And Dissembling;
Lay aside all Female Art:
Loves soft Pleasure,
Beyond Measure,
Will atone for all its Smart.

FLUTE



A Favourite SONG in y^e Opera of Astartus

Transported wth Pleasure, I gaze on my Treasure, & ravish my

Adagio

Sight, & ravish my Sight, While she gaily smiling, my Anguish be-

= gaily ... ling, Augments my Delight.

How blest is a Lover,
Whose Torments are over,
His Fears & his Pain, his Fears & his Pain,
When Beauty relenting,
Repays with consen-ting,
Her Scorn and Disdain.

Flute

Adagio

A SONG in the Opera

Handwritten musical score for "A SONG in the Opera". The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#), and the time signature is 6/8. The lyrics are written below the staves, with some lines split across the two staves of a system. The lyrics include: "Spare my Sorrow Rural Pleasure, Spare my Sorrow", "Rural Pleasure, you torment me in despair, you torment me in despair,", "Spare my Sorrow Rural Pleasure, you torment me in despair;", "You torment me in despair, Spare my Sorrow Rural Pleasure", and "you torment me in despair;". The score features various musical notations, including notes, rests, and accidentals (sharps and naturals). The handwriting is in a cursive style, typical of 18th or 19th-century musical manuscripts.

Spare my Sorrow Rural Pleasure, Spare my Sorrow

Rural Pleasure, you torment me in despair, you torment me in despair,

Spare my Sorrow Rural Pleasure, you torment me in despair;

You torment me in despair, Spare my Sorrow Rural Pleasure

you torment me in despair;

Of Love's Triumph.

101

Doleful Leasure, lonely Mountains, shady Groves, and weeping
Fountains, feed my Anguish, 6 feed my Anguish, while I Lan-
-guish, live & Li-so claim my ca..... re, love & Li-so claim my care.

Da Capo

For the $\frac{f}{3}$
FLUTE $\frac{6}{8}$

Da Capo

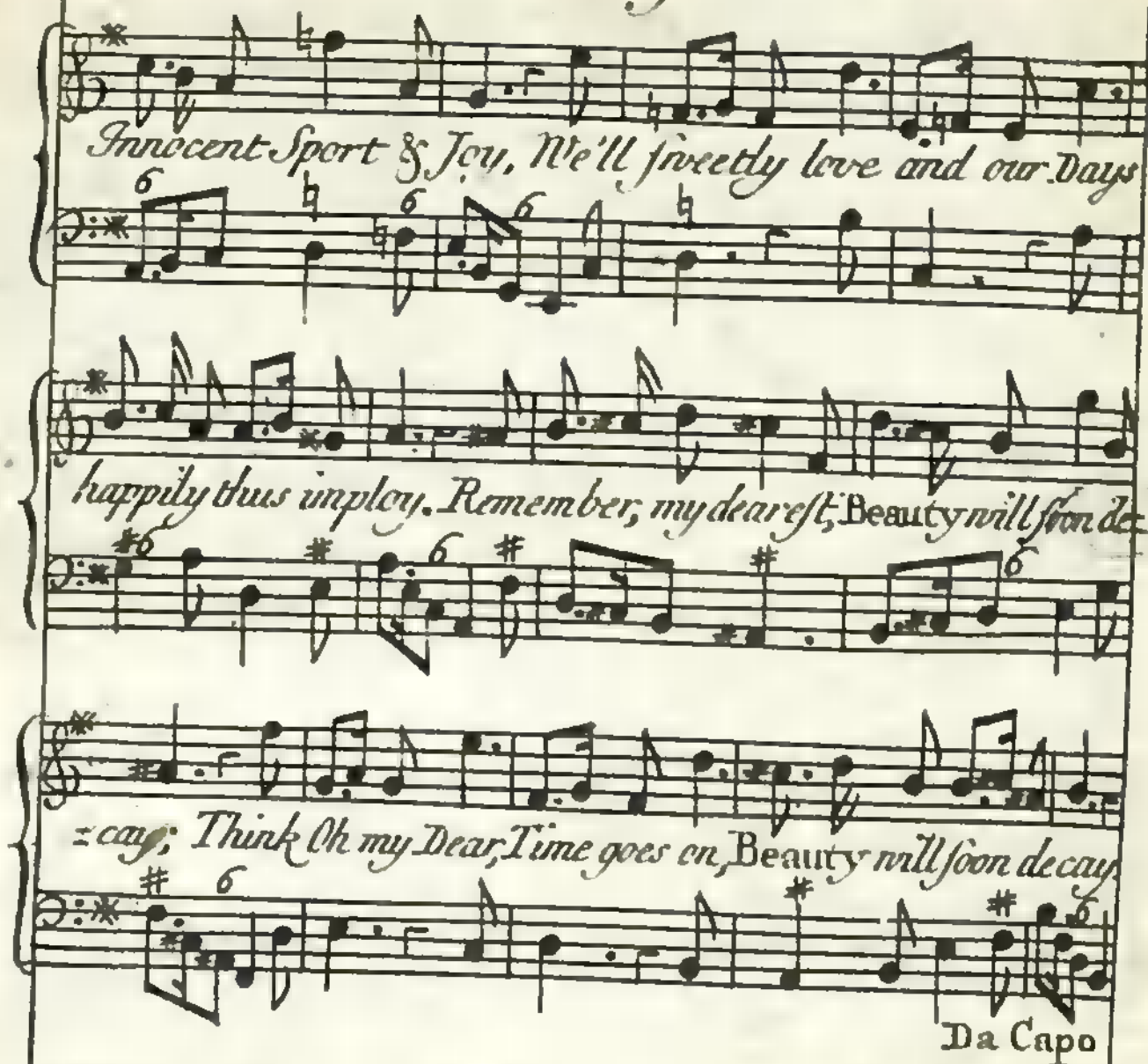
A Favourite AIR

The musical score is written for a piano, featuring a treble and bass staff joined by a brace on the left. The key signature has one sharp (F#) and the time signature is 6/8. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written in a cursive script below the notes. The score consists of five systems of music. The first system begins with a treble clef and a key signature of one sharp. The second system continues the melody and accompaniment. The third system features a change in the bass line. The fourth system includes a repeat sign in the treble staff. The fifth system concludes the piece with a final cadence in the bass staff.

Dear pritty Maid, don't fly me so, but once more turn this
way; Don't fly me so, turn once more, pritty Maid,
turn this way; Don't fly me so, turn once more,
pritty Maid, turn this way: In tender Amours we'll
pass away Time, with innocent Sport and Joy, th _{ru}

In the Opera of Astartus.

103



Vocal score for three voices (Soprano, Alto, and Tenor/Bass). The music is in 6/8 time and features a key signature of one sharp (F#). The lyrics are: "Innocent Sport & Joy, We'll sweetly love and our Days happily thus imploy. Remember, my dearest, Beauty will soon decay; Think Oh my Dear, Time goes on, Beauty will soon decay." The score includes a "Da Capo" instruction at the end of the third system.

Innocent Sport & Joy, We'll sweetly love and our Days
happily thus imploy. Remember, my dearest, Beauty will soon de-
-cay; Think Oh my Dear, Time goes on, Beauty will soon decay

Da Capo



Flute score. The music is in 6/8 time and features a key signature of one sharp (F#). The score includes a "Da Capo" instruction at the end.

Flute

Da Capo

A SONG, Set by Mr. John Weldon.

Let Ambition Fire thy Mind, thou wert born o'er
Men to Reign; Reign. Not to follow Flocks design'd,
scorn thy Crook and leave the Plain, Not to follow
Flocks design'd, scorn thy Crook and leave the Plain.

Crowns I'll throw beneath thy Feet,
Thou on Necks of Kings shall tread;
Joys in Circles Joys shall meet,
Which may e'er thy fancy lead.

Flute

A Favourite Minuet.

105

Lovely Charming Fair to you none can compare for Beauty

Shape & Air..... Indulgent Dearest Creature spare your Faithful Swain I will storm & Thunder I will fight

and Plunder I will bring all under who e'er should you Disdain

FFSSE.

Piano accompaniment for the minuet, consisting of three staves of music.

Tu uoi ch'io parta io parto Ido - - lo del mio cor m'â

senza co-re tu uoi ch'io parta io parto

Idolo del mio cor m'â senza co-re io parto Io parto I =

for

= dolo del mio cor m'â senza co-re

parti r'omâ nel partire il desio di rivederti accorresie il mi

in the Opera of Rhadamistus 107

Flute

A handwritten musical score for a flute part, consisting of seven staves. The notation includes various notes, rests, and ornaments. Key markings include a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. Specific annotations include "tr" (trill) above a note on the second staff, "3" (triplet) above two groups of notes on the third staff, "Sym" (symphony or similar) above a group of notes on the fifth staff, and "Song" above a group of notes on the seventh staff. The music features a mix of eighth, sixteenth, and quarter notes, often beamed together.

Favourite SONG,

Aure

voi che m'ascoltate per pietade omai narrate al mio ben ch'io son tra-

= dito son tradi = tu aure noi che m'ascoltate per pie-

= tade omai narrate al mio ben ch'io son tradita son tradi =

ta aure noi che m'ascoltate per pietade omai narra-

In the Opera of Vespasian

109

al mio ben ch'io

Son ch'io son tradita Son tradita tradita

dite a lui che se non miene truvera che le mie

penetroverà che le mie pene avran' tolta a me la vita avran'

tolta a me a me la vita

Da Capo

Turn over for 1st Flute

Aure Voi &c. For the Flute.

Handwritten musical score for guitar, consisting of ten staves. The notation includes various chords, scales, and melodic lines. Key markings include "Song" at the top, "Da Capo" at the bottom right, and "tr" (trills) in several places. The score is written in a single system with a common key signature of one flat (Bb) and a common time signature of C.

A Favourite Minuet.

III

Phyllis the Lovely, turn to your Swain, turn to your
Swain, before it's too late: Should you Deny, he'll Fly,
you'll Dye, Cursing your Fate.

He's young and airy,
Soon he may va---ry,
Soon he may, &c.
And think you a Toy:
Then you'll Despair,
Beware Dear Fair
You be not Coy

Flute

You be not Coy

A Favourite SONG,

Con raggio placido di bella speme dentro quest' anima striciando
ua strician
4. do ua
un raggio placido di bella speme dentro quest'
anima dentro quest' anima strician de na strician
do

The musical score is written for a single melodic line with a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of 11 staves. The first staff begins with a treble clef and a key signature of one sharp. The piano accompaniment is written in the bass clef. The lyrics are written in Italian and are placed between the staves. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are: "Con raggio placido di bella speme dentro quest' anima striciando", "ua strician", "4. do ua", "un raggio placido di bella speme dentro quest'", "anima dentro quest' anima strician de na strician", and "do".

In y Opera of Vespasian.

113

uā Strician do uā

e uā dicendomi che del mio futo lo Sdegno rigido

Si plachera e uā dicendomi che del mio futo

lo Sdegno rigido Si pla = cherā lo

Sdeg no =

rigido Si pla che-ra Si

plachera Dal Segno 8.

Turn over for 8th Flute

Conruggio Placido, &c.

A handwritten musical score on ten staves, all in treble clef. The music is written in a 3/4 time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). The score is divided into sections by the labels 'Sym.' and 'Song'. The 'Sym.' section begins on the first staff and continues through the second and third staves. The 'Song' section begins on the fourth staff and continues through the remaining staves. The notation is fluid and characteristic of 18th or 19th-century manuscript notation. The paper is aged and slightly discolored.

Sym.

tr

Song

For the Flute ~

115

tr

tr

Sym

Song

b

b

b

b

b

b

Da Capo

A Favourite SONG,

As A... mo=
None e... ver

ret with Phil... lis Sat, one Ev'ning on the Plain, & saw the
had so strange an Art, his Passion to con-vey, in to a

Charming Strephon wait, to tell the Nymph his Pain. Pain
List'ning Vir-gins Heart, & steal her Soul - a way. way.

The threatening
Fly Fly be

Danger to remove, she whisper'd in her Ear, ah! Phillis,
times for fear you give Oc-casion for your Fate in vain said

Set by Mr Dieupart.

117

if you would not Love, this Shepherd do not hear.
 she in vain I Strive alas! 'tis now too Late!



Sym. *Sng*

Sym.

Bright Celia &c

When bright Celia on the Plain, like a Goddess did appear,
 whilst with Musick e'ery Swain play'd soft Lays to Charm & Fair,
 but all their Art she seem'd to hate, & scornful glanced by,
 whilst each other curs'd their Fate, to see her from 'em Fly.

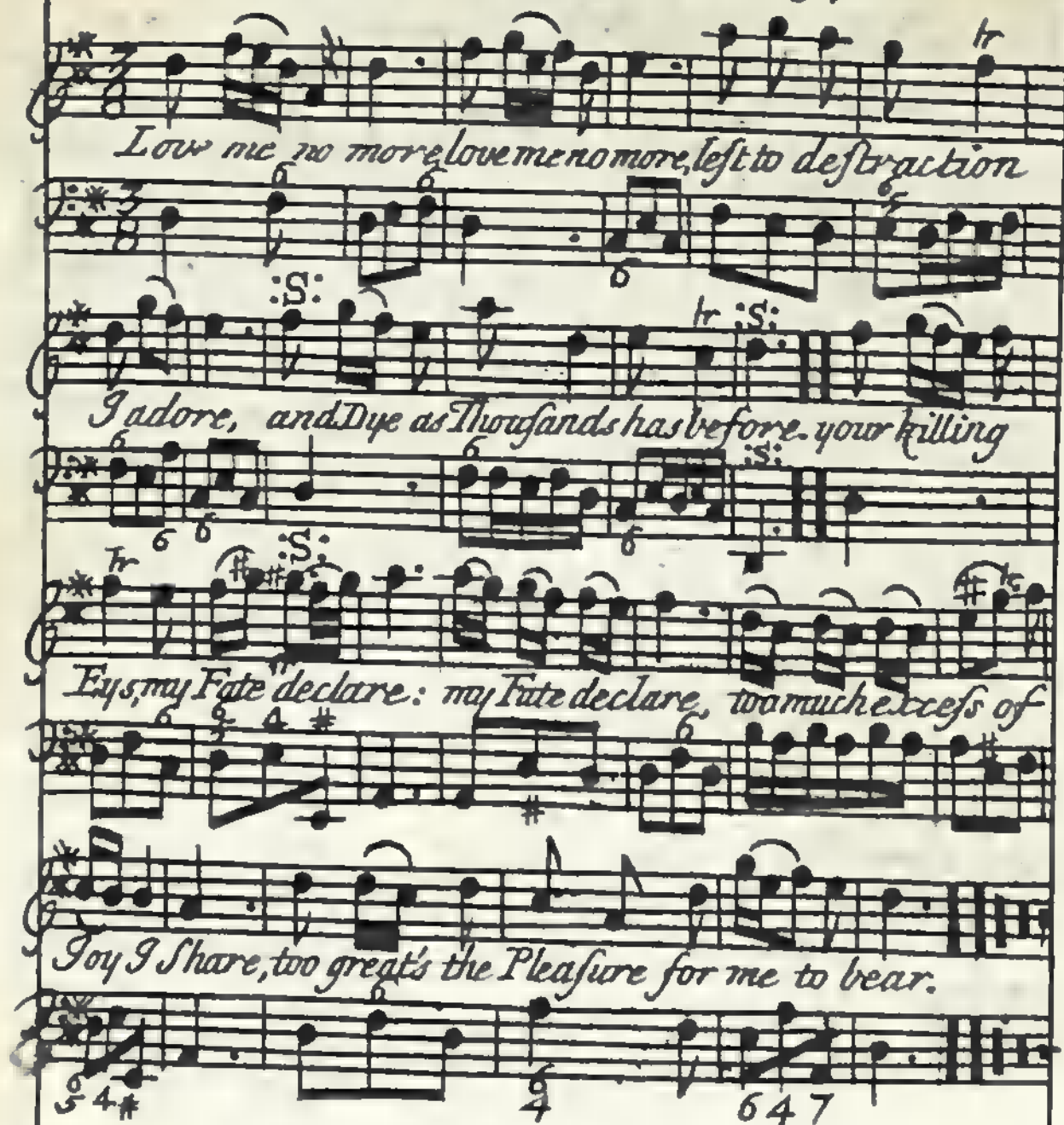
The vocal score consists of five systems, each with a treble and bass staff joined by a brace. The music is in common time (C) and features numerous triplets and sixteenth-note passages. The lyrics are written in a cursive hand below the staves.

FLUTE

The flute accompaniment is written on three staves. It features intricate melodic lines with many triplets and sixteenth-note runs, providing a delicate accompaniment to the vocal parts.

A Favourite SONG.

119



Low me no more love me no more, left to destruction
I adore, and Dye as Thousands has before your killing
Eys, my Fate declare: my Fate declare, too much excess of
Joy I Share, too great's the Pleasure for me to bear.

5 4 # 4 6 4 7

Flute



A Favourite SONG

Largo

Cara

sposa amato bene prendi spene, che non sempre irato il

cielo volgerà lo sdegno in me. Cara sposa amato

bene, prendi spene che non sempre irato il cielo volgerà lo sdegno in

me prendi spene cara Sposa prendi Spene che non

The musical score is written on six systems of grand staves (treble and bass clefs joined by a brace). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Largo'. The lyrics are written in Italian. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 6, 4, 3, 7). The score is handwritten and shows signs of age.

In the Opera of Rhadamistus. 121

Sempre irato il cielo volgerà lo sdegno in me

Sgombrà ch' Dio dal nobil core il do =

= lor' e ch' il vederti la grimare fa tremar lo spirto e'l

pie ch' il vederti lagrimare fa - tre =

= mar lo spirto e'l piè *Da Capo*

Turn over for the Flute.

Cara Sposa, &c. For the Flute.

Handwritten musical score for flute, titled "Cara Sposa, &c. For the Flute." The score consists of 11 staves of music in treble clef, 2/4 time. The key signature has one sharp (F#). The music features various note values, rests, and ornaments. The final staff ends with a double bar line and the instruction "Da Capo" written above it.

A Favourite SONG

123

Can you now leave me and so deceive me think how you grieve me

O Lovely Fair Will you turn Kever and love another tho I am

dying when you are Flying Dearest Dearest you're all my Care

Ritornel.

43

Detailed description: This block contains the first five systems of the musical score. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one flat (B-flat). The first system includes the lyrics 'Can you now leave me and so deceive me think how you grieve me'. The second system includes 'O Lovely Fair Will you turn Kever and love another tho I am'. The third system includes 'dying when you are Flying Dearest Dearest you're all my Care'. The fourth system is a 'Ritornel.' section. The fifth system continues the piano accompaniment. Various musical notations such as trills (tr), slurs, and fingerings (e.g., 6, 4, 3, 2, 6) are present throughout the score.

Flute

Detailed description: This block contains the flute accompaniment for the first part of the song, consisting of three systems of music. The key signature has one flat (B-flat). The notation includes various musical symbols such as trills (tr), slurs, and fingerings (e.g., 7, 4, 3, 2, 6).

A Favourite SONG,

Allegro

Pia.

Finche la strale non giunge al segno pensier regale no non si

Ja no no non si Ja finche la strale non giunge al segno pensier re-

= gale pensier regale se non non si Ja no non si Ja pensier re-

= ga - le no non si Ja no no non si finche la strale non giunge al segno

In the Opera of Floridante.

125

pensier-re gale no non si fa no no pensier-re ga--le no non si
 fa
 chi non discepre L'idee d'un Regno chi non discepre
 L'idee d'un Regno il cor se all'opre non trovera il cor se all'opre non trovera
 no no non trovera no no non il cor se all'opre non trovera
 D.C
 Turn over for Flute

Funche lo Strale &c. For y^e Flute

A handwritten musical score for a flute piece. The score is written on ten staves, each beginning with a treble clef and a 3/8 time signature. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, and naturals), and slurs. The key signature is one sharp (F#). The piece concludes with the instruction "Da Capo" written in a cursive hand at the bottom right of the final staff.

A Favourite Minuet

127

Why, why must I feel your Dart, & you Despise me, & you De-
spise me, and you Despise me --- when pier'd my Heart.
Sure, like me none e'er was pain'd, to love so true yet be Disdain'd

Would, would you once smile on me,
What I endure,
What I, &c.
What I endure, you soon would free,
Cares, and Fears, they'd fly away,
Tis your Love would all repay.

Flute

Flute

A Favourite SONG.

Deh non dir che molle amante agli augelli ed alle piante
m'intende... si favellar ch'agli augelli alle...
piante m'intende... si favellar...
...m'intende si favellar deh! non dir deh non dir che molle amante
agli augelli ed alle piante m'intende si favellar...

The musical score is written for a single melodic line with a piano accompaniment. The key signature has one sharp (F#), and the time signature is 6/8. The score consists of 12 staves. The lyrics are written in Italian and are placed below the notes. The music features a variety of note values, including eighth and sixteenth notes, and rests. The lyrics are: "Deh non dir che molle amante agli augelli ed alle piante m'intende... si favellar ch'agli augelli alle... piante m'intende... si favellar... m'intende si favellar deh! non dir deh non dir che molle amante agli augelli ed alle piante m'intende si favellar...".

m'intende sh' jagellar

Fer pia. fer

m'intende-sh jagellar

pia. fer pia. fer

ben che un

di cen lepre agara se i rpuè siam: ma schiarn il mio No me a willio

il mio Nome ad illustrar

Turn over for the Flute.

Deh' non dir, &c. For the Flute.

Handwritten musical score for flute, page 130, titled "Deh' non dir, &c. For the Flute." The score consists of ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, trills (tr), triplets (3), and slurs. The music is written in a cursive, handwritten style. The final staff ends with the instruction "Da Capo" written in a cursive hand.

A SONG by an Eminent Master: 131

When we're Young we're prone to Marry, but too soon we
vary, too soon we vary, when too late. Tho' we should Love
so dearly, nothing more sincerely, nothing more sin-
cerely, yet too oft we Hate.

Flute

The musical score is written for a song and a flute. The vocal part consists of five systems of two staves each (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 2/4. The lyrics are written below the vocal staves. The flute part consists of two systems of two staves each (treble and bass clef). The key signature is one flat, and the time signature is 2/4. The flute part features various musical ornaments and techniques, including trills (tr), triplets (3), and grace notes (#).

This musical score is for a song titled "A Favourite Song", numbered 132. It is written for a piano and voice. The score consists of 12 staves, with the first four staves being piano accompaniment and the remaining eight staves being vocal melody with lyrics. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features various musical ornaments, including trills, triplets, and sixteenth-note runs. The vocal part includes the following lyrics:

Quanto dolci quanto care son le gioie nel mio
sen sen le gioie nel mio sen quanto dolci quanto care quanto dolci quanto
care son le gioie nel mio sen nel mio sen quanto
dolci quanto care quanto dolci quanto ca... tr quanto

In the Opera of Flavius.

133

delci quant'care son le gicie nel mio sen quanto ca...

re son le gicie nel mio sen

Ora si posso sperare di godere il caro

ben Ora si ora si posso sperare di godere il caro ben ora si posso sperare di godere il caro ben

Dal Segno

Turn over for the Flute

Sym

Song

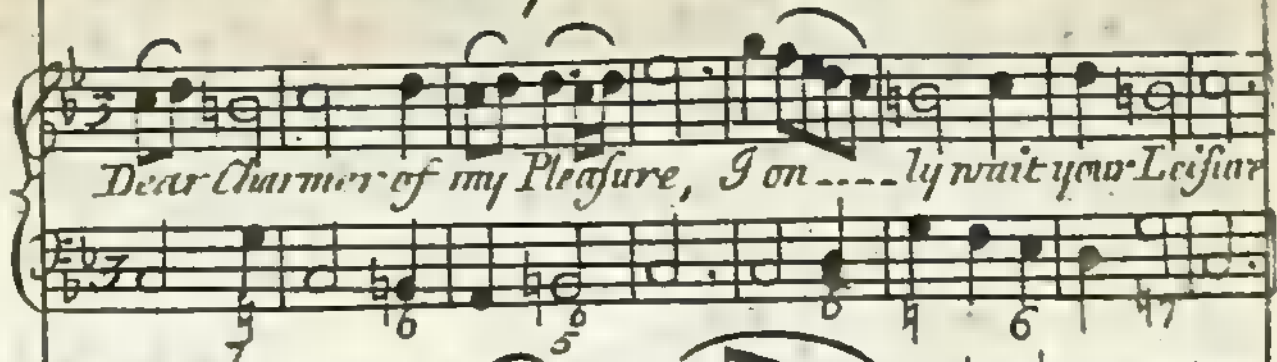
Sym

Dolce

Capo

A SONG by an Eminent Master. ¹⁵⁵

Dear Charmer of my Pleasure, I on...ly wait your Leisure



to crown me with the Treasure of... your tender Heart



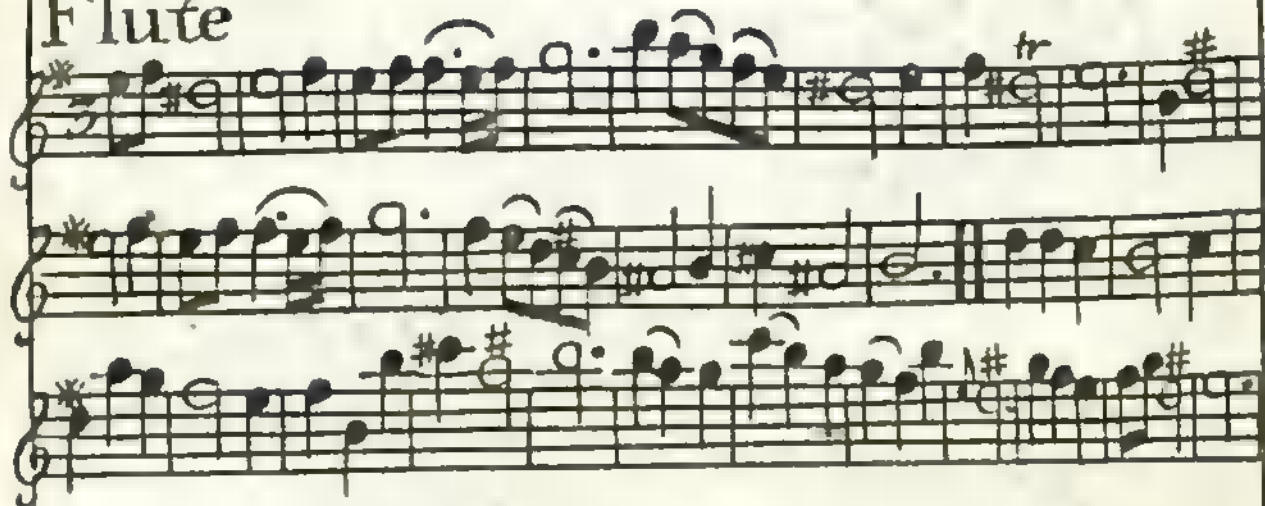
now dearest kindly use me and don't with Frowns confuse me



lest you by Death should lose me for fatal is your Dart



Flute



A Favourite SONG,

Why does my

Heart thus restless Prove, what would it tedious Trifler

have, alas I fear I'm sick of Love, the Fool is Caught

fair Myra's Slave why does my

Heart thus restless Prove, what would it tedious Trifler

have, alas I fear I'm sick of Love, the Fool is

By an Eminent Master.

137

Caught Fair Myra's Slave. Great God of

Love! to ease my Pains, and Cure those Ills to

late I find. I beg not you would break my

Chains, but in the same the Fair One bind;

I beg not you would break my Chains, but in the

same the Fair One bind.

Turn over for the Flute

Why does my Heart &c. For y^e Flute

Sym.

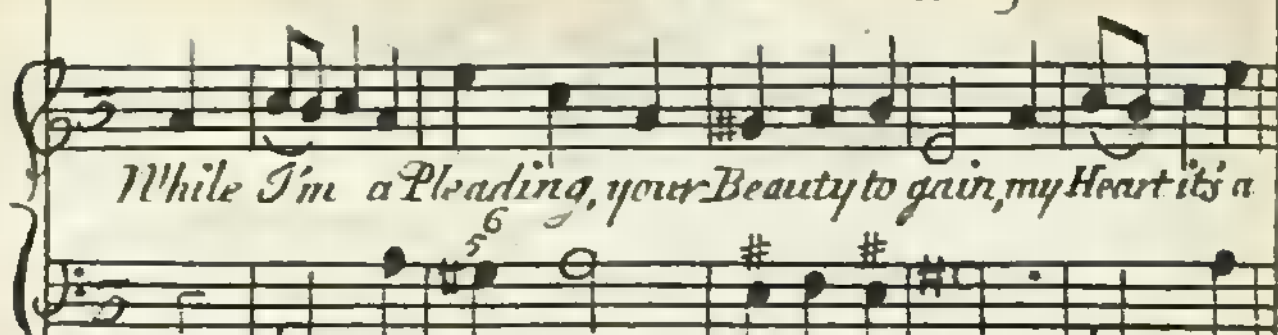
Song

tr.


This is a handwritten musical score on ten staves, all in treble clef and G major (one sharp). The first staff is marked 'Sym.' and the second 'Song'. The music is written in a cursive, handwritten style. The first staff begins with a 2/4 time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps and flats). The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

A Favourite Minuet.


139



While I'm a Pleading, your Beauty to gain, my Heart it's a



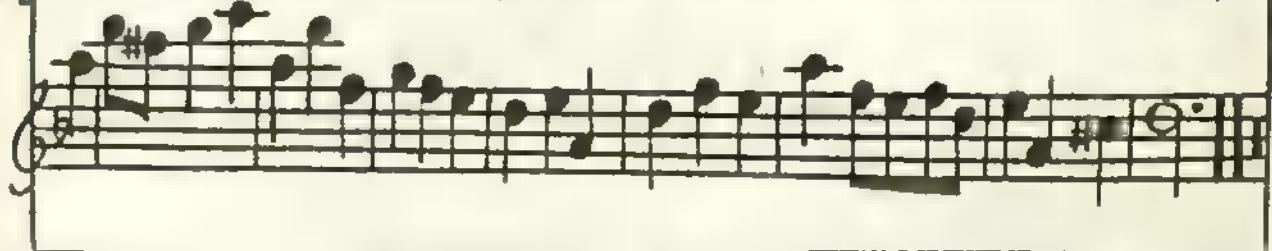

Bleeding, I fear your Disdain. O Lovely dear Creature, Divine in



each Feature, let not your Faithful, adore you In vain.

O where shall I wander; despairing with Grief,
But to you dear Cloe, to give me Relief,
All Sorrows they Fly me, when you come but nigh me,
Of all the World's Pleasure, 'tis you are if Chief.

Flute



A Favourite SONG,

Largo

Par = te si *Parto si ma non soppi*

Come a te Sposo gradito questo Sen ritornerà come a te Sposo gra

= dito questo Sen ritornerà Sposo gradito parto

si parto si ma non so poi come a te Sposo gradito questo

Sen ritornerà questo Sen ritornerà non so come a te questo

The musical score is written for piano and voice. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Largo'. The lyrics are in Italian and are written below the voice staff. The piano accompaniment includes various musical notations such as notes, rests, and fingerings (e.g., 6, 4, 7, #, 7, 6, #).

Sen ritornera non son io Speso gradito come a te Speso gradito questo

Sen questo Sen ritor=nera io gia

Scorgo un uer so fatto contro noi di Strali armato contro noi di Strali

armato ma non so ma non so poi che sara io gia sento un uer so fatto contro

nei di Strali armato ma non so ma non so poi che sara

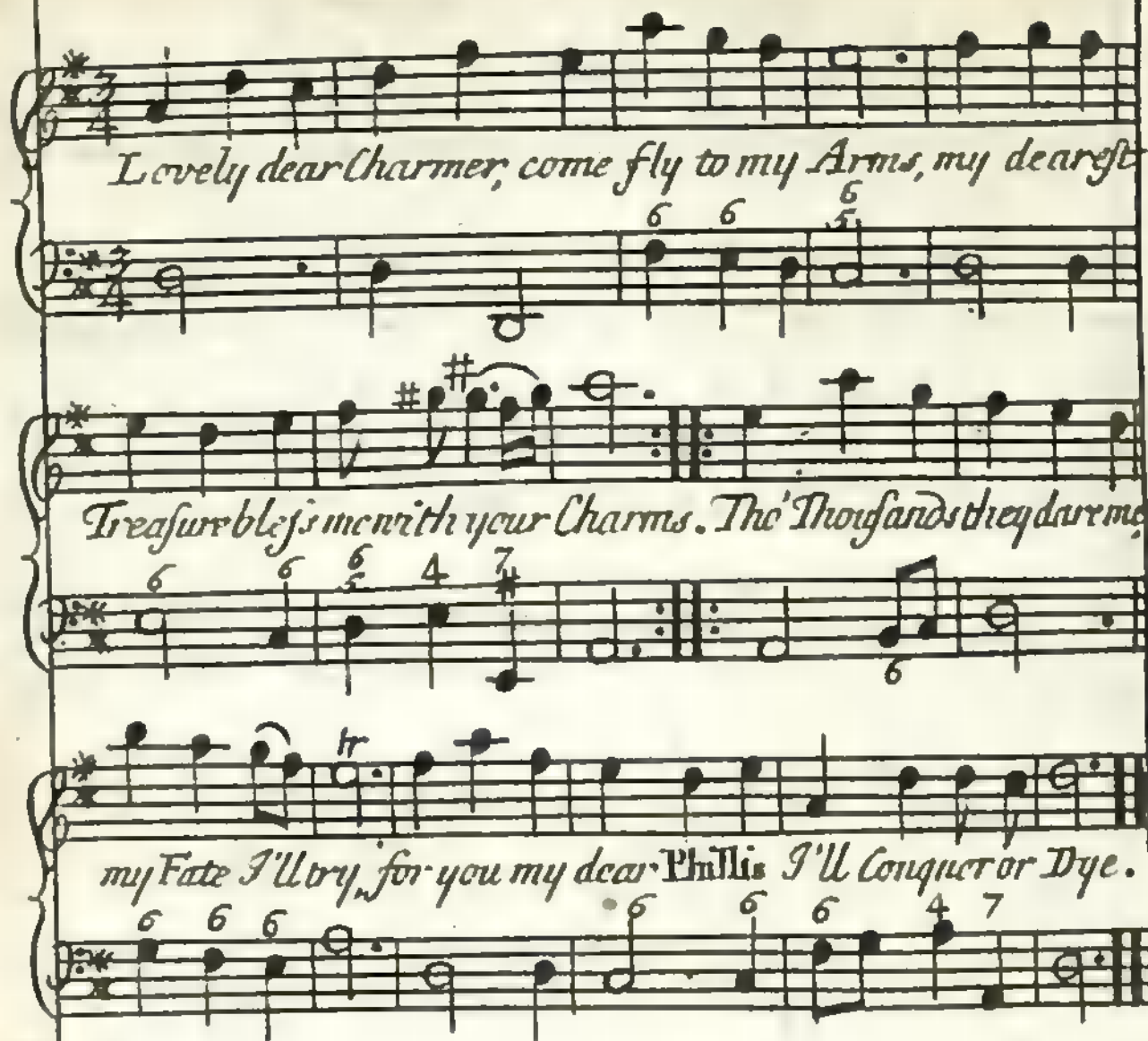
Turn over for the Flute

Parte si Parto, &c. For the Flute.

A handwritten musical score for a flute, consisting of 14 measures arranged in two columns of seven. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The notation is written in a cursive, handwritten style. The final measure of the piece is marked with a double bar line and the words "Da Capo" written above it.

A Favourite SONG.

143



Lovely dear Charmer, come fly to my Arms, my dearest

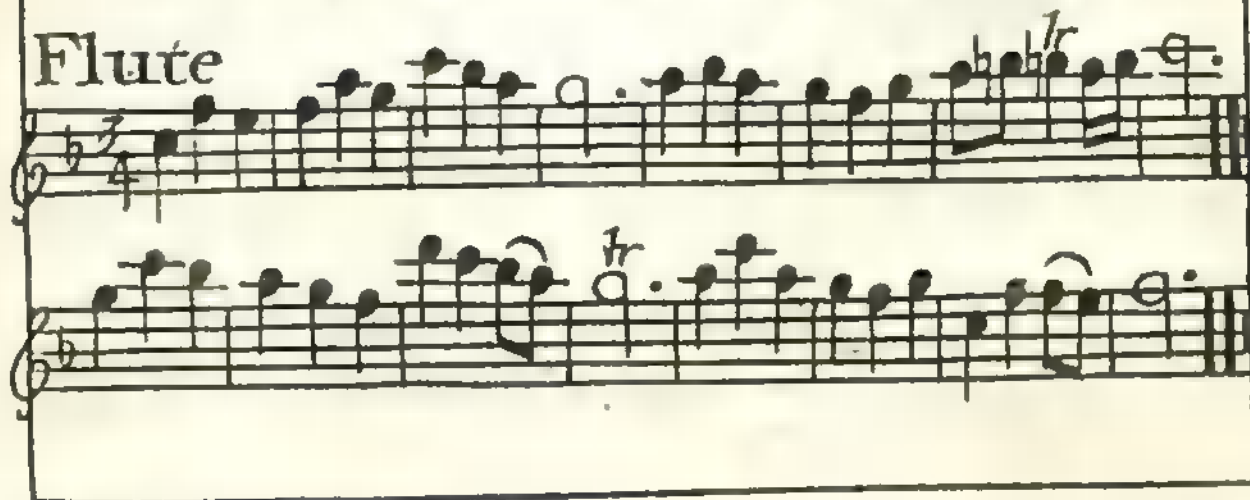
Treasure bleſs me with your Charms. Tho' Thoſands they dare me

my Fate I'll try, for you my dear Phillis I'll Conquer or Dye.

The musical score for the first three lines of the song. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written in a cursive script. The piano part includes various fingerings (6, 4, 7) and a trill (tr) in the third line.

*Be kind to me dearest, I'll Laugh at my Foes,
In triumph I'll lead you, who dare to oppose!
Tho' Rebels invade me, I'll still Perſue,
To drive all before me, dear Phillis for you.*

Flute



The musical score for the flute accompaniment of the last two lines of the song. It consists of two staves. The key signature is one flat (Bb), and the time signature is 3/4. The lyrics are written in a cursive script. The flute part includes various fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and a trill (tr) in the second line.

A SONG for two Voices,

Generous Wine, and a Friend in
 whom I can confide, & a cleanly bright girl I would
 have for my Bride.

I'll keep a brace of

I'll

Geldings, an easie Pad, to please my Spouse, kind Fate what more I

keep a brace of Geldings, an easie Pad, to please my Spouse, kind

Ask, ne'er to want my dear Flask & in friendly Bumpers, in

Fate no more I Ask, ne'er to want my dear Flask & in friendly

friendly Bumpers, ever briskly carrouze.

friendly Bumpers, ever briskly carrouze

Da Capo al Segno.

Turn over for the Flute

*Generous Wine, &c. For the Flute.**Sym*

Handwritten musical score for 'Generous Wine, &c. For the Flute.' The score is written on ten staves, each beginning with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into sections by the word 'Song' and 'Da Capo'. The first section is marked 'Sym' and the second section is marked 'Song'. The third section is marked 'Da Capo'. The score concludes with a double bar line and repeat dots.

Song

Sym

Song

Da Capo

A Favourite SONG.

147

In Love never vary, never vary, but be Merry,

be kind & be Airy, Courting, Sporting, Play. While Fools

are a teasing, think of nought but pleasing, like Doves

with your Loves, now pass your Time away.

Flute

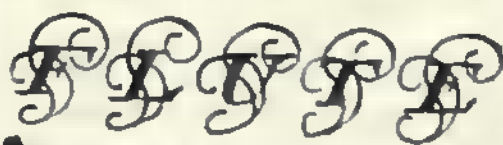
A Favourite SONG,

Pia.

Qual nave smarrita tra firti e tempeste ne luce ne
 porto gli toglie il timor ne luce ne porto gli toglie il timor
 qual nave smarrita tra firti e tempeste ne luce ne
 porto gli toglie il timor - - ne lu = ce ne porto gli toglie il ti =
 mor gli toglie il timor ne luce - ne porto gli toglie il ti
 mor gli toglie il timor *fal*

In the Opera of Rhadamistus. 149

io senza ita più doglie funeste non trovo conforto al
misero cor con trovo conforto al misero cor. D.C



Sym.
Song
Sym
Song
Sym
Song
Sym
Song
Da Capo

A Favourite S^oNG,

Volgendo a me lo sguardo vedrai qual dolce affetto per
te si desti in petto che sospirarmi fia

Volgendo a me lo sguardo ve-
drai qual dolce affetto vedrai qual dolce affetto per te si desti in petto che sospirarmi
fia

Volgendo a me lo sguardo vedrai qual dolce affetto per te si desti in petto che sospirarmi
fia

In the Opera of Griselda.

151

che so spirar che so spirar...

... che so spirar mi fa

la tua sembianza vaga i miei desiri appaga

per te il mio fido amor l'ultima ancor farà per te il mio fido amo... re l'ul-

in via ancor farà per te il mio fido amor l'ultima ancor farà

D.C
Turn over for the Flute

152 *Volgendo amelo, &c.* For the Flute.

Sym.

Song

tr

Da Capo.

The end of the First Volume.

Hand

